

Saturday 26 May 2018

Amateur Photographer



Panasonic TZ200
A 24-360mm lens in your pocket? The top **travel compact** gets an update

Passionate about photography since 1884

Infinite focus

Smart **focus stacking** tips for your sharpest-ever landscapes

Fabulous fox photos

Now is a great time to photograph **fox cubs**. Paul Hobson shows how



Best of British

Your winning shots from Round One of **APOY 2018**

World Press Photo 2018

Our pick of the **world's finest** photojournalism

Plus The charms of Studland Bay • Google Pixel 2: simple phone, great camera

Repeat Winner of the TIPA Award – 2013/2017

‘Best Photo Lab Worldwide’

Awarded by the Editors of 29 International Photography Magazines



© BoConcept

All prices include VAT. Shipping costs not included. All rights reserved. We reserve the right to change prices and correct errors. AVENGO GmbH

**YOUR PHOTO
UNDER ACRYLIC GLASS**

from **£ 7.90**



Your most breathtaking memories in large formats. Made in gallery-quality by WhiteWall.

Your photo behind acrylic glass, framed or as a large-format print. Our products are made in Germany and with over 100 awards and recommendations, WhiteWall is the lab you can trust. Upload your photo and set a custom size, even from your smartphone.

WhiteWall.co.uk

Stores in Berlin / New York / Paris / Zurich

 **WHITE WALL**



In this issue

12 Absolute sharpness

James Abbott reveals how to use focus stacking to achieve front-to-back sharpness

19 APOY results

We bring you the top 30 images uploaded to Photocrowd from Round One: Best of British

30 Wildlife watch

Paul Hobson tells you how to shoot fox cubs and what time of the day to do it for best results

32 Photo Roadshow Sand, sea and snakes

Justin Minns demonstrates how to make the most of Studland Bay's swaying grasses and gentle dunes

36 Here's the news

We bring you a selection of the most compelling pictures from World Press Photo 2018

40 Panasonic Lumix DC-TZ200

Andy Westlake tests a nifty and excellent travel camera

47 Google Pixel 2

Amy Davies tests Google's simple but powerful smartphone camera

Regulars

3 7 days

28 Inbox

50 Accessories

51 Tech Talk

66 Final Analysis



Despite the sophistication of modern autofocus systems, most of them aren't much help in landscape photography, where often the main requirement is to ensure that everything from the foreground to the horizon is sharp. Stopping the aperture right down may still not give you enough depth of field, and even if it does, the image quality will fall well outside of your lens's sweet spot for

optimum sharpness. The solution is to use focus stacking, which sounds complicated but is easy when you know how – see page 12 to find out. Photojournalists, meanwhile, usually have more pressing concerns than front-to-back sharpness. Just getting the subject in focus can be a challenge when you're trying not to get killed. Turn to page 36 for a selection of powerful images from World Press Photo 2018.

Nigel Atherton, Editor

JOIN US ONLINE **Amateur Photographer** amateurphotographer.co.uk

f Facebook.com/Amateur.photographer.magazine

flickr flickr.com/groups/amateurphotographer

t @AP_Magazine

i amateurphotographer magazine

ONLINE PICTURE OF THE WEEK

Cherry Blossom by Andrea Heribanova

Nikon D800, 16-35mm, 1/250 sec at f/8, ISO 100

This beautiful spring scene picture was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by Andrea Heribanova. She tells us, 'Each year I come across photos of the cherry blossom around St Paul's Cathedral in London, but I've never had the chance to take one myself. I decided to head there during the blossom bloom. The most common composition shows off the dome with the cherry blossom but I wanted to capture something a bit different. Since I like including red double-deckers in my London shots, I decided to wait for one to pass through the scene. I prefer the old Routemasters, which run outside St Paul's, as it reminds me of the London in old photos.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© ANDREA HERIBANOVA

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



© DANISH STUDIO

Reuters joins Photo North Festival

Organisers of the inaugural Photo North Festival, taking place in Harrogate from 9-11 November have announced that global photojournalists from international agency Reuters are the latest to sign up to the festival. The aim is to inspire the next generation of image-makers with portfolio reviews and presentations over the three-day event.

Sony firmware upgrade for A7R III

Sony has announced version 1.10 of its firmware for the A7R III. The main new addition is the option to select Pixel Shift Multi Shooting with a shorter shooting interval of 0.5 seconds. Delays of between 1-30 seconds were previously available, with the new shorter time reducing the risk of subject movement.



Gold-plated Lomography lens

Lomography's Daguerrotype Achromat 2.9/64 Art Lens is to be available in a limited gold-plated edition. Fitted with a unique Waterhouse Aperture system, different aperture plates can be slotted in to achieve different bokeh effects – the special edition also includes a set of gold-plated plates. Available in Canon and Nikon mounts, RRP is £479.



Official pricing for Sigma 70mm Macro

The new Sigma 70mm f/2.8 DG Macro Art lens will have a suggested retail price of £499.99. The Canon mount will be available from the end of May, the Sigma mount in June, while the Sony FE mount is still to be announced. The lens is the first macro optic in Sigma's renowned Art line-up.

DJI announces Phantom 4 Pro v2.0

A new variation of DJI's Phantom drone has been announced. Featuring many of the same features as the Phantom 4 Pro, version 2.0 offers reduced propeller noise by up to 60% and uses DJI's OcuSync transmission technology for high-resolution and low-latency digital video transmission. UK pricing is around £1,600.



© THOMAS P. PESCHAK / WWW.THOMASPESCHAK.COM

BIG picture

Shocking attack of 'zombie mice' is bad news for albatrosses

This gruesome image of a juvenile grey-headed albatross came second place in the Environment category of the 2018 World Press Photo contest. It was taken by *National Geographic* photographer, Thomas P. Peschak on Marion Island, South African Antarctic Territory, and shows an albatross left severely



injured following an attack by mice – an invasive species that has begun to feed on living albatross chicks and juveniles.

Mice were introduced to the island by sealers in the 1800s. An expanding population and declining food sources led the abnormally large mice to attack albatrosses and burrowing petrels. Read the full story in June's *National Geographic* and see more jaw-dropping images from World Press Photo 2018 on page 36.

Words & numbers

I used to call myself
a war photographer.
Now I consider myself
as an antiwar photographer

James Nachtwey
American photojournalist

73,044

Number of entries in
the 61st World Press
Photo Contest
(2018)

SOURCE: WWW.WORLDPRESSPHOTO.ORG



Designed to withstand extreme conditions, the Lumix FT7 is waterproof to a depth of 31m

Panasonic reveals new rugged compact

PANASONIC has introduced a tough compact camera to its Lumix line-up. Following on from the FT5, the new FT7 features best-in-class waterproofing, enabling it to be taken to a depth of 31 metres.

Other tough credentials of the camera include freezeproofing, dustproofing, pressure resistance and shockproofing. It has a 20.4MP high-sensitivity sensor, which is joined by a 4.6x optical zoom lens,

providing an equivalent focal length of 28-128mm, with optical image stabilisation to help keep shots sharp when shooting in rocky conditions.

A new feature on the FT7 is the addition of a 0.2in, 1,170k-dot-equivalent Live View Finder (LVF), which is ideal for composing images when bright sun prevents use of the rear 3in, 1,040k-dot resolution screen. The LVF also saves battery power, which can come in handy

when shooting in harsh conditions, such as the very cold when participating in winter sports.

Further features include 10fps shooting (with fixed focus), 'Light Speed' AF, and Panasonic's acclaimed 4K Photo mode, which enables shooting at 30fps, with the ability to extract 8MP stills in-camera.

The camera has Wi-Fi connectivity for sending shots to your smart device for uploading online, with the ability to use your phone to geotag your images also included. USB charging is another new function which has been added to the FT7, meaning you can charge the camera on the go, using battery packs and the like, on those occasions when you don't have access to a standard plug socket.

Other useful features for outdoor adventures include an inbuilt altimeter, compass and torchlight function, which can be used without the camera being activated.

The Lumix FT7 will be priced at £399 RRP and will be available in three colours: orange, blue and black. It is expected to go on sale from July.



Widest Hasselblad lens revealed

THE WIDEST lens available in Hasselblad's XCD medium-format line-up has been officially revealed. The 21mm f/4 lens provides a 17mm full-frame equivalent.

It also features a 32cm close-focus ability, with a 1:10 image scale. The lens is especially targeted towards landscape and architecture photographers. Like other XCD lenses, it features an integral central shutter, giving a wide range of shutter speeds and full-flash synchronisation up to 1/2000sec.

The XCD 21mm lens will begin shipping in the middle of May, and has a recommended retail price of £3,750.

The Lumix FT7 features a 20.4MP sensor and 28-128mm equivalent zoom



**Subscribe to
Amateur
Photographer**
**SAVE
42%***

Visit amateurphotographer.subs.co.uk/15CS (or see p35)

* when you pay by UK Direct Debit



The V&A's new Photography Centre will open on 12 October

V&A Museum to open Photography Centre

THE WORLD'S photographic experiments, pictures by iconic 20th-century photographers, recent acquisitions of work by Linda McCartney – gifted by Paul McCartney – and newly commissioned works by Thomas Ruff will all be on display when the V&A opens the doors to its new Photography Centre on 12 October this year.

Designed by David Kohn Architects, the first phase of the Photography Centre will see the photography space at the V&A more than doubled. The first display at the centre will trace a history of photography from the 19th century to the

present day through the theme of collectors and collecting.

Drawing from the V&A's significantly expanded collection, following the transfer of the Royal Photographic Society (RPS) collection, the display will show important prints and negatives by pioneers William Henry Fox Talbot, Julia Margaret Cameron and Frederick Scott Archer, alongside camera equipment, photographic publications and original documents.

The entrance to the new centre will be through a spectacular installation of over 150 cameras, with an interactive camera-handling station. Other

highlights will include a new body of work commissioned from Thomas Ruff, a collection of significant 20th-century photojournalism and images from some of the world's most influential modern and contemporary photographers, including Man Ray, Martin Parr, Walker Evans and Cindy Sherman.

A three-week spotlight on photography across the V&A, including talks, screenings, events, courses and workshops will also mark the opening of the Photography Centre.

Entry to the new Photography Centre will be free. See vam.ac.uk for more details.

Yongnuo introduces 60mm f/2 Macro lens

BEST known for its affordable lenses, Hong Kong-based Yongnuo has revealed the 60mm f/2 Macro lens.

It offers a minimum focus distance of 0.234m (9.2in), and offers up to a 1:1 magnification ratio. According to Yongnuo, the lens adopts a high-precision focusing structure design, and has seven aperture blades.

Ghosting and flare is prevented thanks to various lens coatings. The bayonet of the lens is made from chrome and is designed to be wear and corrosion resistant.

Compatible mounts and pricing are still to be confirmed.

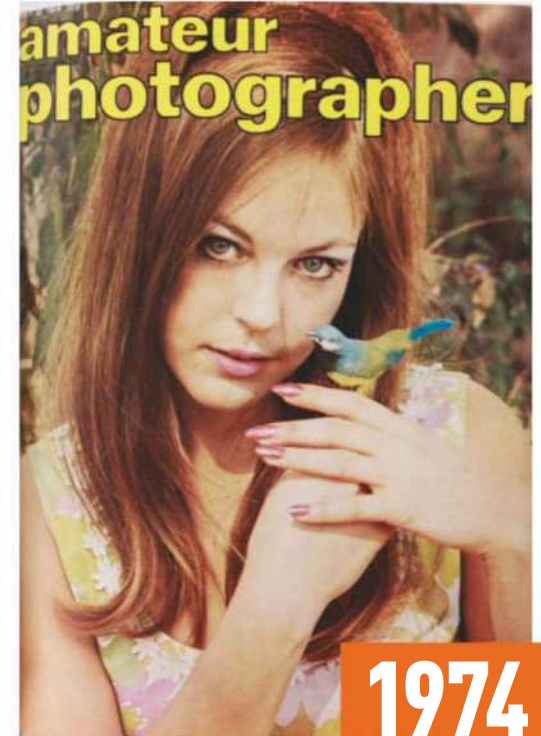


Press photos of the lens appear to show a Canon mount

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to 1974



1974

22 MAY 1974 sees a spaced-out cover model holding what looks suspiciously like a stuffed bird... man, it's beautiful, and cover lines would have just spoilt it. Does the Mona Lisa need an explanation? Anyway, that week's issue of the magazine was an eclectic mix, with everything from Elliott Erwitt on dogs to an interview with Sarf Lunnun's boxing legend Henry Cooper. Erwitt was probably as monosyllabic with hapless photography journalists back then as he is now, so it's probably just as well that AP's scribe was unable to interview him owing to Erwitt slipping a disc. The images are great, though. Hardware-wise, the main test was the Sekonic L-28C studio lightmeter (good to see they are still around). The 'May Clubman', meanwhile, was a certain Anne Jackson. These days, we'd call her the club-person to avoid accusations of sexism, or even call that section In the Club. Or maybe not.



Elliott Erwitt's images have certainly stood the test of time

Exhibition

Through the lens of John Thomson

Don't miss this awe-inspiring exhibition of portraits and landscapes from old Asia, says **Geoff Harris**

Through the Lens of John Thomson runs at the Brunei Gallery, SOAS, London WC1H 0XG, until 23 June. Entry is free. See www.soas.ac.uk/gallery

When one thinks about eminent 19th-century photographers who were lucky enough to work in Asia, names like Felice Beato and Isabella Bird come to mind, but less well known is a native of Edinburgh called John Thomson (1837-1921). Hopefully, a fascinating exhibition about Thomson at the SOAS Brunei Gallery in central London will restore his reputation among aficionados of travel and documentary photography.

Thomson spent a decade in Asia, mainly working in Hong Kong, China, Thailand (then Siam) and Cambodia, and made some unforgettable images of people from all backgrounds – from peasants sweating away in Imperial China, right through to elite mandarins and even the King of Siam (the same one who features in *The King and I*). Despite being foreign, relatively young and unschooled in local tongues, Thomson was able to win the trust of his diverse subjects, and got them to be themselves at a time when portrait photography was a convoluted and formal process involving long exposures. He was also a skilled landscape and architectural

photographer, and was the first European to photograph Angkor Wat.

Born in the year Victoria came to the throne, Thomson was one of nine children and came from a relatively humble background – his father spun and sold tobacco. Thomson became apprenticed to a local optical and scientific instrument manufacturer, and learned the principles of photography during this time. Despite the demands of his day job, he also attended evening school at what is now Heriot-Watt University. By 1861, he had become learned enough to join the Royal Scottish Society of Arts, but in 1862, decided to travel to Singapore to join his older brother William, a watchmaker and photographer.

Once out East, Thomson developed a keen interest in the local people and their colourful cultures, and eventually relocated to Siam. A combination of networking skills and good fortune led to him being invited by the Siamese royal family to take their photographs, along with various imposing buildings and ceremonies that westerners rarely witnessed. The then king, Rama IV, was



'He transported a camera and portable darkroom through jungles and over challenging terrain'

very interested in Western science and astronomy, while also keen to show off his palaces and temples to Thomson.

We said at the beginning that Thomson was 'lucky' to work in South East Asia in the era before mass tourism, but it was a tough environment for Westerners, and he nearly died from jungle fever during the trip to Angkor Wat in neighbouring Cambodia. Heat and disease were one thing, but Thomson also had to transport a cumbersome wet collodian camera and portable darkroom through jungles and over challenging terrain.

Thomson earned the money to fund these trips through his portrait studio, and he did particularly well when he relocated to Hong Kong. Between 1868 and 1872, Thomson's reputation and skill at making contacts enabled him to make extensive trips to China, including the imperial capital of Beijing. Again, he



Manchu Bride, Beijing, 1871-2. Note the glimpse of sadness in the relatively high-born bride's eyes



King Rama IV of Siam, Bangkok, 1865. Thomson had a rapport with this famous king



Panorama of the Chao Phraya river, Bangkok, 1865. Traditional wooden and floating houses line the river bank, beginning at the Grand Palace and running south as far as Pak Klong Talad

captured a wide variety of subjects from landscapes to people, architecture, domestic and street scenes.

'As a foreigner, Thomson's ability to gain access to photograph women was particularly remarkable,' notes the exhibition curator, Betty Yao. His mastery of portraiture really shines through here, as Yao explains. 'Note the difference in expression between the apprehensive-looking Manchu bride [see far left] who is about to become the property of her husband and mother-in-law, and the comparatively humble boatwoman from Guangzhou [see right], who is very much her own woman.' Although Thomson was unable to photograph the Qing Emperor of the time, he took portraits of many powerful government ministers, and travelled extensively around the country.

Thomson returned to Britain in 1872 as he felt Asia was not a particularly healthy place to raise a young family. His collection of 700 glass plates returned with him, and are now expertly preserved at the Wellcome Library, London (they were almost thrown away). Despite being 150 years old, these glass negatives are



Guangdong, 1869-70. Thomson was greatly attracted by the boatwoman's natural beauty

in excellent condition, enabling the Brunei Gallery to showcase very large, in some cases life-size, prints. It's too early to say that this is the travel photography exhibition of the year, but it must be a very strong contender.

There's also a Just Giving campaign to restore Thomson's derelict grave – see justgiving.com/crowdfunding/johnthomson-gravestone.



Also out now

The latest and best books from the world of photography



© BRIAN TOMASZ/REUTERS

World Press Photo 2018

Edited by Rodney Bolt, Thames & Hudson, £18.95, 240 pages, paperback, ISBN 978-0500970904



The World Press Photo (WPP) competition is, and has always been, divisive. Whether you think this is for better or worse depends entirely on your tolerance for images of war, famine and suffering. However, the WPP has always prided itself on its unflinching depiction of world events,

and this year's winning image is likely to do nothing to dissuade the competition's detractors. Ronaldo Schemidt's image of Venezuelan protestor José Victor Salazar Balza, engulfed in flames and running for help, is certainly an image that is upsetting but, as an image, it's difficult to beat (Balza, by the way, was fine and was encouraging people to keep protesting within a day). But this is just one image in many and, once again, the WPP highlights the most dramatic, informative and best photojournalism from across the globe. If you're unable to make it to the exhibition, this volume is well worth the shelf space. ★★★★★ **Oliver Atwell**

Shadows on the Wall

By Peter Lindbergh, Taschen, £80, 288 pages, hardback, ISBN 978-3-8365-7360-3



Numerous books deal with celebrity portraits, so it can seem fruitless reviewing them when they feel a little interchangeable. However, German photographer Peter

Lindbergh's approach is different enough to warrant a few words. This book exclusively features Lindbergh's images of female models and actors, and revolves around his stripped-down approach. Rather than plastering them in high fashion and layers of make-up, Lindbergh instead prefers his models to come as they are. What this allows, particularly as each image is shot in black & white, is a more naturalistic approach. As a consequence, his sitters, famous as they are, become more relatable. It's a nice approach, and one that allows for the character of each person to shine through without being restricted by gloss and artifice. ★★★★★ **Oliver Atwell**



Viewpoint Nigel Atherton

There will always be photojournalism, but if it will always be a paid career is a different matter

At this very moment, there are hundreds of men and women risking their lives in some of the most dangerous places in the world armed with nothing but a camera. Thousands more work tirelessly to tell stories that are less dangerous but are equally deserving of an audience – stories of not only cruelty and injustice, greed and corruption, but also heroism and sacrifice, and triumph against the odds.

I met a few of these photographers at the recent World Press Photo awards and am in awe of their dedication. This is not, after all, a career path that offers great prospects and a company car. In fact today's photojournalists are seen by some as being among the last of their kind, in a profession that has no future.

As Lee Bonniface, Marketing Director of Canon Europe, put it: 'In the past *The Sunday Times* would send you some place; they'd give you your tickets and a fixer – everything would be set up for you. But today you have to come up with the idea yourself and fund it yourself, or sell the idea to an editor before you go, and it's much more down to the photographer to organise. This gives them more creative freedom, but less financial security.'

So just to clarify, these men and women often risk death, injury or imprisonment to

tell stories that they have to pay for the privilege of telling, with no guarantee that they will even recoup their costs. So why do they do it? Well there has to be a burning desire to make the world a better place. That passion was evident at the seminars, with more than one of them fighting to hold back tears as they told the stories behind their pictures. Some of them have seen things nobody should have to see. But they do it because the world needs to know about it. Many of them become activists and set up charities to support the causes they are photographing.

But compassion doesn't pay the mortgage, and the public appetite for hard news and social issues is waning, thanks to a fixation with self-obsession and celebrity culture, and a lack of trust in news. Photojournalists are having to derive their income from things other than selling pictures. Their work builds their reputation, which they leverage to do talks/workshops. A few are lucky to get some support from companies like Canon, who sponsor World Press Photo.

Think about this as you look at the photos in our feature on the World Press Photo contest winners on page 36.

Nigel Atherton is Editor of *Amateur Photographer*.

People cry out after a street shooting in a neighbourhood of San Pedro Sula, Honduras



Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 29 May



Affordable classics

John Wade shares his pick of the best collectable and usable vintage cameras



Social engagement

Make your social media presence more prominent with Jon Devo's top tips

Sigma 14-24mm f/2.8 Art

Michael Topham tests Sigma's stunning new ultra-wideangle zoom lens

Clay shooting

We take a close look at Steve Schapiro's portraits of the young Muhammad Ali

★★★★★ RATED 5 STARS ON TRUSTPILOT.COM



Taken by MPB's Ian Howorth

SELL, TRADE OR UPGRADE YOUR USED PHOTO & VIDEO GEAR

WITH OUR FAMOUSLY HASSLE-FREE SERVICE



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products



Super fast payment
for sellers



Market leading prices
when buying or selling

#MYMPB



FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY
SIMPLE SELLING AND TRADING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • PRODUCTS ADDED DAILY



EXPERIENCE BETTER

Buy, sell or trade at www.mpb.com • 0330 808 3271 • @mpbcom



James Abbott



James Abbott is a landscape and portrait photographer based in Cambridge. He's also a freelance photography journalist and editor specialising in photography techniques, tutorials and reviews. If you can think of a subject, he's probably photographed it. See more of his work at www.jamesaphoto.co.uk.

KIT LIST

◀ Tripod

It's essential that the camera doesn't move between shots, so a tripod must be used when focus stacking.



Shutter remote ▶

Another way to avoid camera movement is to use a shutter remote. Alternatively, you can use the camera's self-timer.



◀ Any camera and lens

You can use any camera and lens for focus stacking, although for landscapes wideangle and telephoto lenses are most commonly used.

▼ Photoshop

Images shot at different planes of focus need to be blended together in post-processing, and Photoshop can do this.



Derelict barn at The Roaches in the Peak District (Staffordshire)
Nikon D610, 16-35mm,
3sec at f/18, ISO 100

Absolute sharpness

Focus stacking is a great technique for getting front-to-back sharpness in landscapes at f/11. As **James Abbott** reveals, it's not that difficult, either

Sharpness and depth-of-field, or indeed a lack of it when shooting some subjects, have long been a creative way of controlling what the viewers of images are drawn to. And for the majority of landscapes, a large depth-of-field with front-to-back sharpness is often preferable. The only problem is, it's not always possible to get everything in focus; some parts of the scene will be pin-sharp while others, usually the background, will be 'acceptably sharp', and that's where focus stacking comes in.

Focus stacking makes images look hyperreal because the results are much sharper than a single exposure at f/11 or f/16, and the depth-of-field offers pin-sharpness throughout the scene. The human eye certainly cannot resolve this level of detail and sharpness, and is one of the many reasons why this is such a compelling technique. So compelling in fact, that it's even safe to say it's addictive: once you stack, there's no going back!

How to shoot focus-stacked images

Focus stacking requires you to shoot between three and five images of a scene, on average, with each focused at a different point in the scene. This ensures that absolute sharpness is achieved at all distances between the camera and the background, and just like shooting a panoramic image you have to make sure that in each shot the depth-of-field overlaps half of the previous shot and the next one. These images are then blended together in Photoshop.

When shooting stacked images, everything is exactly the same as shooting a single image of a scene; you use the same settings, ideally aperture-priority or manual mode, and filters as required to control exposure. The two main differences are that you shoot at either f/8 or f/11 to take advantage of the lens' sweet spot (see below), and you take a number of images at different focus distances. The easiest way to focus is to shoot in Live View, using the on-screen focus point



Use Live View to focus on different points in the scene, starting at the bottom of the frame

to set the point of focus for each shot. Start at the bottom of the frame and move up the screen to capture an image at each of the main depths/distances within the scene. Don't forget to overlap the in-focus areas in each shot to ensure that sharpness is captured throughout the scene across three to five images.

When to focus stack

Like any technique there's a time and place for focus stacking, so use your judgement to avoid unnecessary editing and a hard drive full of image files. The basic test is whether or not the foreground interest is close to the camera or if the detail in the foreground and background are equally important and both need to be pin-sharp. You also need to ask yourself if you'll be making a large print of the image? For many wider scenes where the foreground interest is a couple of metres away from the camera you can often get away with shooting at $f/11$ - $f/16$ on a full-frame camera, or $f/8$ - $f/11$ on APS-C. These settings provide sufficient overall image sharpness and depth-of-field for the respective camera formats.

Beyond acceptable sharpness

Acceptable sharpness is a term that's used to describe areas of an image that are in focus, but they are not as sharp as the area surrounding the actual point of focus. As the name suggests, this type of sharpness is deemed acceptable by most, and for the majority of landscape images, this occurs at the bottom of the frame or right at the back of the scene – so not necessarily prominent parts of the image. For scenes where the foreground is close to the camera and the background much further back, this phenomenon is accentuated and makes a strong case for using focus stacking to ensure sharpness throughout.

The sweet spot

This is the point where the lens is able to resolve detail at its sharpest before diffraction becomes an issue and results in an overall softening of images. The sweet spot of lenses most often sits in the middle of the aperture range, so $f/8$ or $f/11$.

This can sometimes be confusing because when you say, 'the point a lens is at its sharpest', it's not uncommon for people to think that this statement relates to depth-of-field. Depth-of-field is obviously larger at $f/22$ than it is at $f/8$, but overall image sharpness at $f/8$ is noticeably sharper than that at $f/22$.

Focus stacking is all about taking advantage of the best image quality your lens can offer, and while sweet spot apertures don't provide the largest depth-of-field, the process allows you to achieve a depth-of-field and level of sharpness far in excess of that which is possible at $f/16$ or $f/22$.

FOCUS STACKING IN LIGHTROOM & PHOTOSHOP

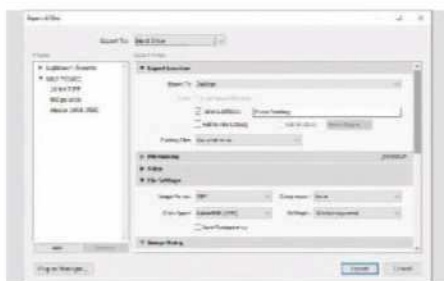
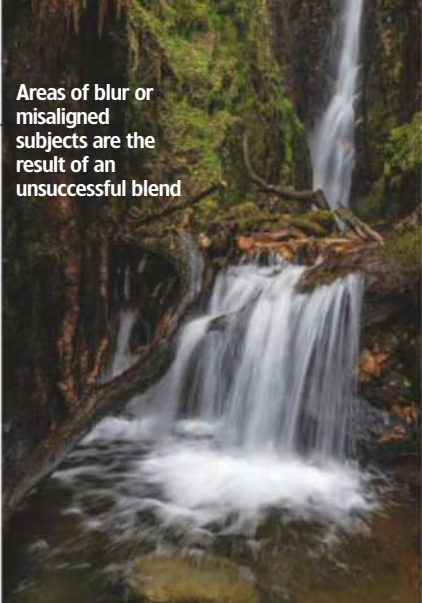
Once you've taken a set of focus-stacked images you'll need to merge them together to benefit from sharpness throughout a single image. Luckily, the process is often extremely easy because Photoshop offers controls that automate the process once you've output your raw files as JPEGs or TIFFs. The best file format to use is 16-bit TIFF because this is the best bit depth for smoother colour and tonal graduations. You can reduce images to 8-bit once editing has been completed.

There are times when Photoshop is unable to successfully stack images, and this occurs when there's either movement in the scene or when your source images haven't overlapped the sharp areas from one image to the next, thus leaving gaps. Practise makes perfect with this technique, and the more you edit the better you'll become. You'll also become aware of software limitations and be able to identify which scenes are most likely to be successful.



This image of Ashness Bridge in the Lake District is made up of four individual exposures shot at different focus points within the scene. I used $f/11$ to help slow the shutter to blur the moving water. Sony Alpha 7R III, 16-35mm, $f/2.8$ at 16mm, 0.8 sec at $f/11$, ISO 80

Areas of blur or misaligned subjects are the result of an unsuccessful blend



1 Sync raw settings

In Lightroom, process the first image in the stacking set applying all the necessary adjustments. Once you're happy, hold Shift and left mouse click on the last image in the set. Next press the Synchronize button and when the dialogue window opens, click on Check All and then Synchronize. This will apply the same adjustments to all images.

2 Export images

With all the images in the set still selected, press Ctrl+Shift+E to open the Export dialogue window. Under Export To select Desktop, and check Put in Subfolder. Next, under File Settings select TIFF as the Image Format, AdobeRGB (1998) for Color Space and 16 bits/component. Finally, click on Export, but make sure Open in Photoshop isn't selected.

When Photoshop fails

There will always be times where the automated blending processes applied by Photoshop gets things wrong, and the result is a mismatched blending of the source images. This may appear as areas of blur or misaligned subjects, which is what happened with the waterfall. In these situations you can sometimes flatten the image and clone out the offending areas, but if this isn't possible you'll need to do a manual blend. To do this you'll need to load images into a stack with alignment checked. Then using Layer Masks you can mask in the sharp areas. This is, of course, more complicated, but something you may need to do.

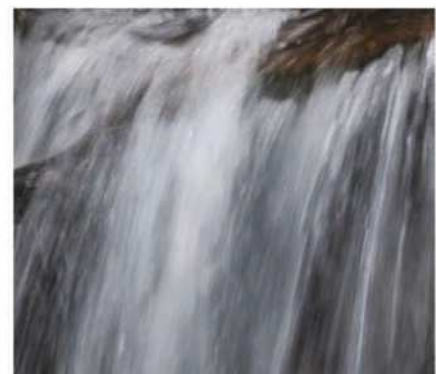


3 Load files as Layers

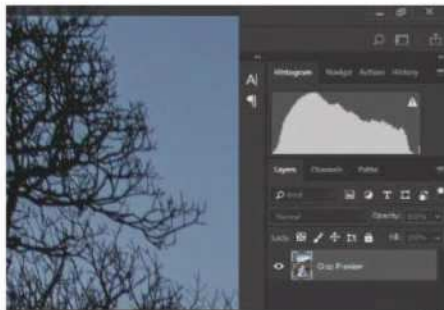
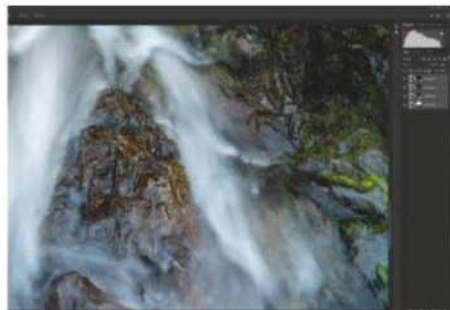
Open Photoshop and go to File>Scripts>Load Files into Stack, and when the dialogue window opens set Use to Folder. Now click on Browse and locate the folder you create in the previous step. Make sure Attempt to Automatically Align Source Images is checked and click OK. Photoshop will now stack the images as Layers and align them.

4 Auto-Blend Layers

On the Layers panel, the top Layer will be active and highlighted. Hold Shift and left mouse click on the bottom Layer so all are highlighted. Next, go to Edit>Auto-Blend Layers and Photoshop will automatically identify Stack Images. Make sure Seamless Tones and Colors is checked, but be sure that Content Aware Fill Transparent Areas isn't.



To ensure a smooth blend you may have to do it manually using Layers and Layer Masks

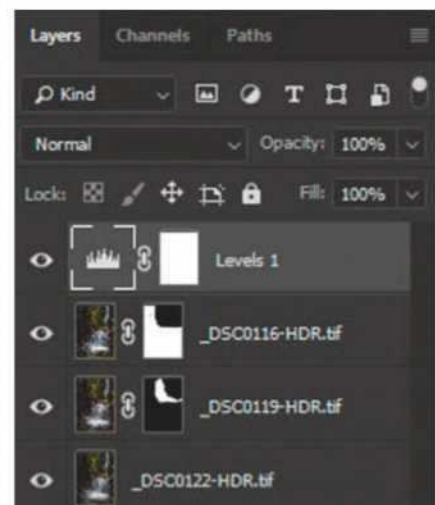


5 Check for errors

Zoom into the image and move around looking for any anomalies. There are times when Photoshop fails to blend images correctly, and problem areas will show blur or misalignment of elements in the scene. If this occurs you can often simply create a New Layer and clone out the errors, but if the errors are too difficult to fix use the guide on the right.

6 Crop and Flatten

Flatten the Stacked image Layers by clicking on the menu represented by four horizontal lines at the top right of the Layers panel. Now you can apply any additional adjustments. Once all editing has been completed you can convert the TIFF to 8-bit and save the images with all images intact, or save as a JPEG if you no longer need Adjustment Layers, etc.



Advanced approaches to stacking

Big Stopper stacking

Extreme long exposures are hugely popular, so you might be glad to hear that you can also focus stack Big Stopper shots. The downside, however, is that with exposures beyond 2min and/or in changeable light, blending the images becomes trickier. Some cameras can 'see' through and even autofocus through Big Stoppers, so with these you can shoot using AF and Live View. If your camera is unable to do this set the three, four or five points of focus with no filter attached and make a note of the distance for each shot. Now with the Big Stopper attached you can manually focus at the correct point using the distance scale on the lens.

Shutter-speed focus stacking

The more you shoot focus-stacked images the more confident, proficient and experimental you'll become. This image was taken with the camera on soft wet sand, so shooting several images at different focus points wasn't working with a sinking tripod. Instead, a depth-of-field image was shot at f/16 to get everything sharp to acceptably sharp at the back, and a second shot was then taken at f/4 to allow for a faster shutter speed to capture dynamic movement in the tide. The focus point for this second shot was changed to the front of the boat and was sharper here than the f/16 version. These images then had to be focus stacked manually using Layer Masks in Photoshop.

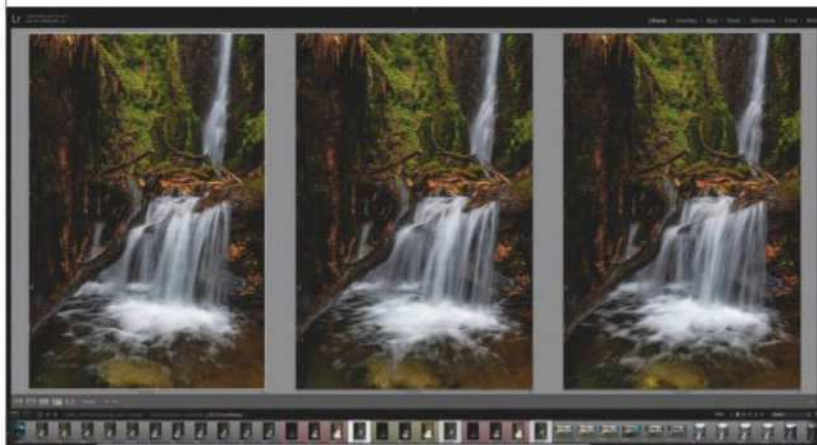
The shipwreck on Old Hunstanton Beach at blue hour
Nikon D610, 16-35mm, 13sec at f/16, ISO 50



Long exposure at Blea Tarn in the Lake District
Sony Alpha 7R III, 16-35mm, 77sec at f/11, ISO 100

HDR focus stacking

If you fancy a real shooting and editing challenge, HDR focus stacking is a technique that will put your skills to the ultimate test. For this, it's best to use Auto Exposure bracketing set to three images at two-stop increments. For the focus stacking side of things, three focus planes are best to keep the total number of images to nine. Take a set of three bracketed exposures at each focus point. You then have to blend each set of three exposures into a single HDR image, with the resulting three HDR images being merged together using the technique on the previous pages.



Pay Nothing on most Sigma lenses for 1 Year



NEW Sony E-Mount Lenses

Introducing Sigma's new range of Art series lenses for Sony E-Mount. Ranging from a wide-angle 14mm through to a 135mm for portrait photography.

Prices start at £749 and available on Buy Now Pay Later

PREMIUM ZOOM

17-70mm f/2.8-4 DC Macro OS HSM

High-level lens for both everyday use and exceptional circumstances.



Our Price **£349.00**
or pay £9.53 per month

PORTRAIT PHOTOGRAPHY

85mm f1.4 DG HSM Art Lens

This is the ultimate lens for portraits and more.



BUY NOW
PAY IN
12 MONTHS

Our Price **£999.00**
or pay £27.28 per month

MACRO PHOTOGRAPHY

105mm f2.8 EX DG OS HSM

Delivers superb, distortion-free images throughout its broad focus range.



Our Price **£359.00**
or pay £9.80 per month

DP Quattro

Reinvention of the Camera



Stunning image quality with Foveon X3 Direct Image Sensor

DP0 Quattro (Ultra-wide) £749.00 - £20.45 p/m
DP1 Quattro (Wide) £749.00 - £20.45 p/m
DP2 Quattro (Standard) £749.00 - £20.45 p/m
DP3 Quattro (Mid-tele) £749.00 - £20.45 p/m



EF-610 DG Super £169.00 EF-610 DG ST £109.00

Features a powerful Guide Number of 61 designed to work with the latest TTL auto exposure systems of all popular digital and film SLR cameras.

HIGH PERFORMANCE

70-200mm 1:2.8 EX DG OS HSM

Covers a medium telephoto range of focal lengths from 70mm to 200mm and has a large maximum aperture of F2.8 throughout the entire zoom range.



Our Price **£899.00**
or pay £15.59 per month

WILDLIFE & SPORTS PHOTOGRAPHY

150-600mm f/5-6.3 DG OS HSM C

A lightweight hyper-telephoto zoom lens featuring high usability and outstanding optical performance. The latest fine lens in our Contemporary line.



Our Price **£789.00**
or pay £21.54 per month

150-600mm f/5-6.3 DG OS HSM S

Covering every essence. Portable, durable and of a high standard - A Masterpiece of hyper-telephoto zoom lens.



Our Price **£1329.00**
or pay £36.29 per month

Buy Now Pay Later and Interest Free are finance products provided by V12 Retail Finance. Any advertised finance products are always subject to age, status and terms & conditions. For full details of our retail finance options visit www.cliftoncameras.co.uk/finance1

Clifton Cameras Ltd is registered in England & Wales 5859660. Registered Office: 28 Parsonage Street, Dursley, GL11 4AA. Clifton Cameras Ltd acts as a credit broker and only offers credit products from Secure Trust Bank PLC trading as V12 Retail Finance. Clifton Cameras Ltd is authorised and regulated by the Financial Conduct Authority. Our registration number is 64436. Credit provided subject to age and status.



www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

Opening Hours 9:00am - 5:30pm
Monday - Saturday



FREE UK Delivery*

Get it next day delivery

★★★★★ **"Excellent" Trustpilot**

SQUARE FILTERS

Square filters come in all types and sizes to fit our A Size and P Size systems. Including our popular **Elite Filter System!**

The Elite Filter System

"Well-made & designed filter system that lifts the semi-pro P system to a higher level!"

F2 CAMCRAFT MAGAZINE

THE ELITE FILTER HOLDER

FILTER SLOTS	ELITE FILTERS	ROTATING CENTRE	FILTER SIZE
2	✓	✓	85MM (P)

Elite Holder.....	£34.95
Elite lite Holder.....	£19.95
Elite nano (A size Holder).....	£19.95
Elite Adaptor Rings.....	£5.95
Elite Polariser.....	£24.95
Elite ND1000.....	£29.95
Elite 6 stop.....	£29.95



NEW
Elitelite & Elite nano available now

Square Filter Sets

Full ND.....	£49.95
Soft ND Grad.....	£49.95
Hard ND Grad.....	£49.95
Black & White.....	£39.95
Landscape.....	£39.95

Individual Square Filters

A Size & P Size resin square filters

0.3 Full ND.....	£18.95	0.3 Soft ND.....	£18.95	0.3 Hard ND.....	£18.95
0.6 Full ND.....	£18.95	0.6 Soft ND.....	£18.95	0.6 Hard ND.....	£18.95
0.9 Full ND.....	£18.95	0.9 Soft ND.....	£18.95	0.9 Hard ND.....	£18.95

Sunset Grad.....	£16.95
Star Effect.....	£16.95
P Size 6-Stop Filter.....	£29.95
P Size ND1000.....	£29.95
Pro Glass ND Filters.....	£22.95



- Digital Photo, 2014

ACCESSORIES

Dust Blowers from.....	£3.50
Rainsleeves from.....	£5.95
Cleaning Kits from.....	£5.95
Camera Wraps from.....	£8.95
Cleaning Cloths from.....	£1.50
Lens Pouch from.....	£8.50
White Balance Caps from.....	£9.95

Lens Caps.....	£3.95
Body Caps.....	£3.50
Rear Lens Caps.....	£3.50
Petal Hoods.....	£10.95
Rubber Lens Hoods.....	£4.95
Auto Extension Tubes.....	£29.95
Manual Extension Tubes.....	£17.50
Close up Lens Sets.....	£19.95



Photo Plus, 2014



OpTech Comfort.....	£9.99
OpTech Wrist Strap.....	£9.99
OpTech Tripod Strap.....	£19.99

Lens Pockets from.....	£3.95
Square Filter Wallet.....	£9.95
Circular Filter Pouch.....	£5.95
P Size Lens Hood.....	£34.95
Spirit Levels from.....	£3.50
Bluetooth Remote.....	£3.95
Lens Pen.....	£4.95
Memory Card Case.....	£9.95
Angled View Finder.....	£39.95

SanDisk Memory Cards	
16GB SDHC.....	£8.99
32GB SDHC.....	£17.99
64GB Ultra SDXC.....	£29.99

VSGO Cleaning Kit.....	£12.95
VSGO Sensor Kit.....	£13.95
VSGO Cleaning Wipes.....	£4.95
VSGO Cleaning Cloth.....	£7.99

A huge range of Lens Adaptors for all cameras

Got a new camera? You can still use your lenses!
Find the right adaptor online at:
www.srb-photographic.co.uk



TRIPODS & MONOPODS

Including our very own award-winning On-it Tripod & Monopod range and the brilliant 3 Legged Thing range



25mm On-it Carbon Fibre Tripod

- Max. H: 1700mm
- Weight: 1.4kg
- Max. Loading : 5kg
- Carrying Case
- Red, Blue or Black

only £119.95

On-it Carbon Fibre Monopod

- Max. H: 1500mm
- Min. H: 400mm
- Weight: 360g
- Max. Loading : 4kg
- Carrying Case

Monopod.....	£29.95
Feet/Stand.....	£14.95



3 Legged Thing

Punks Corey Tripod.....	£169.99
Punks Travis Tripod.....	£139.95
QR11-LC L Bracket.....	£49.99
QR11-LC G Bracket.....	£49.99
QR4 Tripod Plate.....	£19.99
360-Clamp Tripod Head.....	£65.95
Toolz.....	£6.00



LEE FILTERS

Our huge range of Lee Filters extends over the 100mm, Seven5 & SW150 filter systems. Visit srb-photographic.co.uk for more!

LEE Filters 100mm System

Push-on Holder.....	£115.00
Professional Kit.....	£115.00
Upgrade Kit.....	£75.00
Adaptor Rings from.....	£20.00
ND Filters from.....	£78.00
Big Stopper.....	£99.95
Little Stopper.....	£95.99
Landscape Polariser.....	£173.99
Filter Sets from.....	£100.00
Digital Starter Kit.....	£219.95



Foundation Kit.....	£59.95
---------------------	--------



Super Stopper.....	£99.95
--------------------	--------



Lee Filters Accessories
SEE MORE AT OUR ONLINE STORE

LEE Filters Seven5 System

Seven5 Holder.....	£59.50
Adaptor Rings.....	£17.50
ND Grads.....	£52.00
ND Filters.....	£64.95
Big Stopper.....	£65.00
Little Stopper.....	£68.00
Super Stopper.....	£64.95
Polariser.....	£190.00
Starter Kit.....	£109.00
Deluxe Kit.....	£460.00



LEE Filters SW150 System

SW150 Mark II Holder.....	£150.00
Mark II Adaptors.....	£89.95
Screw-in Adaptors.....	£64.95
ND Filters from.....	£95.00
Big Stopper.....	£132.00
Little Stopper.....	£132.00
Super Stopper.....	£129.95
Polariser.....	£180.00
ND Filter Sets.....	£249.00
Lightshield.....	£18.00

Amateur Photographer of the Year

We bring you our favourite top 30 images uploaded to Photocrowd from Round One **Best of British**, with comments by the AP team



1st

Round One **Best of British**



PAWEŁ ZYGMUNT wins round one of APOY. He takes home a Sigma 100-400mm f/5-6.3 DG OS HSM Contemporary lens and a Sigma TC-1401 Tele converter. The OS system allows photographers to take shots in unstable circumstances, while the narrow angle of view makes it possible to compress perspective while offering flexible handling of the background. Paweł also wins a Sigma TC-1401 Tele converter equipped with an SLD (Special Low Dispersion) glass element. The total prize value is £1,099.98.

1 Paweł Zygmunt Ireland 30pts

Nikon D810, 16-35mm, 20sec at f/16, ISO 64

Glencoe is a tourist (and photography) hotspot, so it takes a really special picture to stand out from the crowd. This is a prime example from Paweł. The dark patch of woodland balances really well with the large expanse of snow, and the wonderfully subtle early morning light casts a beautiful orange glow across the scene. To get into position Paweł had to hike up Beinn a'Chrulaiste, battling the snow, but it was clearly worth it to be greeted by this stunning vista.

2nd



2 Steve Banner UK 29pts

DJI Phantom 3 drone, 3.61mm, 1/149sec at f/2.8, ISO 100

Launching his drone before the crowds descended allowed Steve to capture this fabulous panorama of Stonehenge. The morning light led to wonderful long shadows, giving the stones and surrounding features a three-dimensional feel. The deep shadows on the left are a little lacking in detail, but that doesn't detract from the impact of the picture. The sweep of the path and the arc of the well-trodden grass on either side of the landmark direct the eye effectively around the frame. Steve took this picture before the ban on drones flying over Stonehenge was enforced – his drone receives regular updates showing him where he can legally fly.

4th

4 Tim Crabb UK 27pts

Canon EOS 5DS, 24-70mm, 1/8sec at f/16, ISO 100

A celebration of spring, this image of the morning sun bursting through woodland in Dartmoor National Park is a delight. The contrast is well controlled, and while some loss of detail is unavoidable, it has not affected the general mood of the picture. Tim had been hoping to catch a sunrise shot, but his plans were scuppered by dense fog. He spotted this lovely scene on the walk back to his car.





3rd



3 Rob Amsbury UK 28pts

Pentax K-1, 15-30mm, 25sec at f/2.8, ISO 3200.
Beam 3sec at f/2.8, ISO 12,800

South Stack Lighthouse is situated on an islet off Anglesey in Wales. The structure is a popular spot for breeding seabirds, but it was the night sky – in particular the Milky Way – that attracted Rob. 'Sitting in the shadow of the headland you can see a hundred satellites, shooting stars, meteors and planes passing by,' he explains.

5 John Bauch UK 26pts

Canon EOS 50D, 17-55mm, 1/250sec at f/9, ISO 100

What at first looks like a simple snapshot becomes so much more on closer inspection. The framing is great: no one is awkwardly cropped by the edges of the frame, and the pattern created by the waves draws us into the picture and off into the distance. It has the flavour of an image by UK photographer Simon Roberts who shows us how groups of people interact with the landscape and each other.

5th



6 Michael Farley UK 25pts
Fujifilm X-E2, 18-55mm, 1/125sec at f/8, ISO 1000
A rainy day on the car-free island of Sark in the Channel Islands made the foliage particularly green and lush, leading to a suitably atmospheric shot.



7 Neil Burnell UK 24pts
Nikon D810, 24-70mm, 1/100sec at f/7.1, ISO 100
The Shard in London offers stunning views from the public viewing platform, but it's equally impressive at ground level, as Neil demonstrates.



11 Jasminas Gabrieliuss Braticius UK 20pts
Canon EOS 5DS R, 55mm, 10sec at f/8, ISO 100
This technically accomplished shot of Battersea Power Station is all the more striking due to the sepia tone, which adds warmth.

12 Tony Sellen UK 19pts
Nikon Df, 35mm, 1/1250sec at f/6.3, ISO 800
Street photography is often about clever juxtaposition, and Tony has nailed it here. The splashes of red in the man's suit are enough to link the two elements together.



10 Neil Burnell UK Opts
Nikon D810, 16-35mm, 1/350sec at f/6.3, ISO 100
Neil specialises in long exposure monochrome and minimalist photography, and this shot of Durdle Door in Dorset is a fine example.

14 Andi Blake Unknown 17pts
Canon EOS 1200D, 20-35mm, 1/4000sec at f/4, ISO 800
Andi took this picture at Glastonbury Festival and has done a great job of making sense of a chaotic scene.



8 Dave Balcombe UK 23pts

Canon EOS 7D Mark II, 15-85mm,
1/4sec at f/6.7, ISO 1000

The mist, airmen, and shape of a Lancaster bomber combine to create an image that is pure nostalgia. There is just enough detail in the shadows to reveal the markings on the plane.



9 Christine Matthews UK 22pts

Canon EOS 70D, 70-300mm, 1/400sec at
f/6.3, ISO 100

Hearing that one of the clock faces of Elizabeth Tower, which houses Big Ben, was being cleaned, Christine Matthews headed to Westminster Bridge and took up position. Her patience paid off.



13 Sienna Anderson UK 18pts

Nikon D750, 10-24mm, 1/500sec at f/5, ISO 160

To achieve this image of the Royal Naval Reserves engaged in a charity tug-of-war competition, Sienna had to jump out of a boat into the Solent.



15 Danielle Spencer UK 16pts

Canon EOS 20D, 100-400mm, 1/1250sec
at f/7.1, ISO 100

Surf and golden sunshine, what's not to like? Using the panoramic format gives a sense of space.

16 Howard Mason UK 15pts

Canon EOS 6D Mark II, 24-105mm, 4secs
at f/8, ISO 500

Howard spent the evening at Didcot Railway Centre, where he tested his low-light skills to the max:





17



18

17 Pawel Zygmunt Ireland Opts

Nikon D810, 24-70mm, 15sec at f/14, ISO 64

It was an exhausting hike up to the Old Man of Storr for Pawel, but when the sun came out and the snow cloud arrived it must have felt worth it.

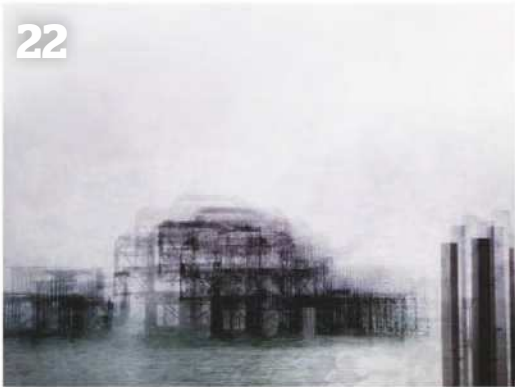
18 Andrew Jones UK 13pts

Nikon D750, 70-300mm, 1/250sec at f/7.1, ISO 100

It's the shape of the mountains and the well-positioned tree that really make this picture. The cloud balances the clump of trees on the right nicely too.



21



22



23

22 Agnes Carpenter UK 9pts

Panasonic DMC-TZ60, 1/60sec at f/4.7, ISO 200

The West Pier in Brighton has been photographed countless times, but this multiple exposure is a fresh take on it.

26 Graham Borthwick UK 5pts

Canon EOS 5D Mark III, 150-600mm, 1/320sec at f/16, ISO 100

Catching 10 of the Red Arrows in flight, rather than the usual 9, is effective.

29 John P Robinson UK 2pts

Nikon D300, 18-105mm, 1/400sec at f/10, ISO 320

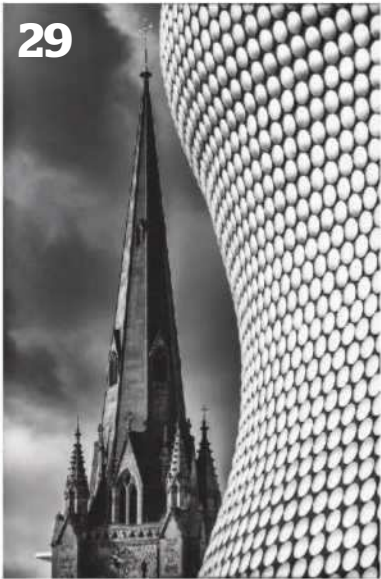
John left just enough space between the spire and the Selfridges building.



26



28



29



30

28 Martin Rawle UK 3pts

Nikon D7000, 10-24mm, 1/10sec at f/18, ISO 100

The evening light has brought out the textures of the beach, but it's the dynamic composition that really makes this shot.



19

19 Neil Hargreaves UK 12pts
Fujifilm X-T2, 18-55mm, 1/900sec at f/4, ISO 200
The combination of classic car, classic clothing and black & white is ideal here.

20 Danny Kenealy UK 11pts
Canon EOS 5D Mk III, 16-35mm, 131sec at f/11, ISO 100
Using a slow shutter speed has led to a lovely softness in the reflection.



20



24



25



23 Helen Trust UK 8pts
Canon EOS 5D Mk III, 24-70mm, 4mins at f/11, ISO 50
Using a long exposure has created a beautiful wash of colour, and a soft blurring between the sea and sky.

24 Jamie Leasure USA 7pts
Canon EOS-1D X, 24-105mm, 1/250sec at f/5.6, ISO 100
Jamie used a portrait-lighting technique to highlight the curves of the car.

25 Rob Amsbury UK 0pts
Pentax K-1, 28-105mm, 1/40sec at f/5.6, ISO 100
Rob waited for the perfect light to shoot The Dark Hedges in Northern Ireland.

30 Shaun Mills UK 1pt
Canon EOS 5D Mark IV, 70-200mm, 1/1000sec at f/2.8, ISO 800
Snow is rare on Mersea, but Shaun knew exactly where to go when it came.



27

27 Laura Allegri Italy 4pts
Fujifilm X20, 28-112mm, 1/1300sec at f/3.6, ISO 100
The joy this image exudes is infectious. Converting it to black & white was a good decision by Laura as it allows us to concentrate on the facial expressions.



Rob Amsbury UK
Pentax K-1, 15-30mm, 1/6sec at f/14, ISO 100
Rob's image of Snowdonia National Park won the Crowd Vote on Photocrowd

The 2018 leaderboard

Pawel Zygmunt from Ireland heads up the first leaderboard, earning 30 points, while Jasminas Gabrieliuss Braticius of the UK makes it into the overall top 10 with 20 points (instead of 21) as Neil Burnell has two images in the Top 30 and only the highest-scoring image counts.

1	Pawel Zygmunt	30pts	6	Michael Farley	25pts
2	Steve Banner	29pts	7	Neil Burnell	24pts
3	Rob Amsbury	28pts	8	Dave Balcombe	23pts
4	Tim Crabb	27pts	9	Christine Matthews	22pts
5	John Bauch	26pts	10	Jasminas Braticius	20pts

To enter and find details of the upcoming rounds of APOY 2018 visit www.amateurphotographer.co.uk/apoy and click Enter Now

Grays of Westminster®

Exclusively... **Nikon**

MOVE UP TO A **Nikon**...

THE WIDEST RANGE OF SECOND-HAND

Nikon



Digital and film bodies, manual and autofocus lenses, speedlights, close-up equipment and thousands of Nikon accessories all under one roof.

For more information contact

☎ 020-7828 4925

WANTED FOR CASH



We are always seeking mint or near-mint examples of Nikon FM3A, FM2 & F3HP cameras and manual focus Nikkor lenses

Please telephone

☎ 020-7828 4925

for our offer today

NIKON DIGITAL CAMERAS

Nikon D5 DSLR body.....	£5,249.00
Nikon D850 DSLR body.....	£3,499.00
Nikon D810 DSLR body.....	£2,475.00
Nikon D810 + MB-D12 Grip Kit.....	£2,799.00
Nikon D810 + AF-S 14-24mm f/2.8E ED Nikkor.....	£4,099.00
Nikon D810 + AF-S 24-70mm f/2.8E VR.....	£4,399.00
Nikon D810 + AF-S 14-24mm & 24-70mm f/2.8E VR Kit.....	£5,999.00
Nikon MB-D12 Grip for D810.....	£325.00
Nikon D750 DSLR body.....	£1,675.00
Nikon D750 + MB-D16 grip Kit.....	£1,899.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£2,090.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,309.00
Nikon D610 DSLR body.....	£1,259.00
Nikon D610 + MB-D14 Grip Kit.....	£1,475.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,690.00
Nikon MB-D14 Grip for D610.....	£225.00
Nikon D500 DSLR body.....	£1,749.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£2,499.00
Nikon MB-D17 grip for D500.....	£349.00
Nikon D7500 DSLR Body.....	£1,189.00
Nikon D7500 + 18-140mm f/3.5-5.6G VR DX Kit.....	£1,439.00
Nikon D7200 DSLR body.....	£875.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,090.00
Nikon D7200 + 18-140mm f/3.5-5.6G VR DX IF-ED Kit.....	£1,195.00
Nikon D7200 + MB-D15 Grip Kit.....	£1,079.00
Nikon D5600 SLR body.....	£590.00
Nikon D5600 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£649.00
Nikon D5600 + AF-S 18-140mm f/3.5-5.6G VR DX ED Kit.....	£839.00
Nikon D3400 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£449.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£2,339.00
Nikon Df DSLR body, chrome or black finish.....	£2,139.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition.....	£5,000.00

NIKON 1 SYSTEM

Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£549.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£695.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£345.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£375.00
Nikkor VR 10-30mm f/3.5-5.6.....	£225.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£745.00
1 Nikkor AW 10mm f/2.8.....	£245.00
1 Nikkor 18.5mm f/1.8.....	£145.00
1 Nikkor 32mm f/1.2.....	£599.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£529.00
Nikon SB-N7 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£590.00
AF-S 35mm f/1.8G DX.....	£175.00
AF-P 10-20mm f/4.5-5.6G VR DX.....	£319.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£735.00
AF-S 12-24mm f/4G IF-ED DX.....	£989.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£869.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£569.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,375.00
AF-P 18-55mm f/3.5-5.6G VR DX.....	£199.00
AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£459.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£629.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£869.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£619.00
AF-S 55-200mm f/4-5.6G DX ED VR II.....	£229.00
AF-P 70-300mm f/4.5-6.3G ED VR DX.....	£299.00
AF-P 70-300mm f/4.5-6.3G ED DX.....	£269.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,375.00
16mm f/2.8D AF Fisheye.....	£679.00
20mm f/2.8D AF.....	£499.00
24mm f/2.8D AF.....	£399.00
28mm f/2.8D AF.....	£269.00
35mm f/2D AF.....	£279.00
50mm f/1.8D AF.....	£119.00
50mm f/1.4D AF.....	£269.00
105mm f/2D AF-DC.....	£875.00
135mm f/2D AF-DC.....	£1,099.00
180mm f/2.8D AF IF-ED.....	£755.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£649.00
AF-S 24mm f/1.4G ED.....	£1,775.00
AF-S 24mm f/1.8G.....	£639.00
AF-S 28mm f/1.4E ED.....	£1,990.00
AF-S 28mm f/1.8G.....	£565.00
AF-S 35mm f/1.4G.....	£1,579.00
AF-S 35mm f/1.8G ED.....	£445.00
AF-S 50mm f/1.4G IF.....	£389.00
AF-S 50mm f/1.8G.....	£189.00
AF-S 58mm f/1.4G.....	£1,399.00
AF-S 85mm f/1.4G.....	£1,349.00
AF-S 85mm f/1.8G.....	£435.00
AF-S 105mm f/1.4E ED.....	£1,840.00
AF-S 8-15mm f/3.5-4.5E ED Fisheye-Nikkor.....	£1,199.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,629.00
AF-S 16-35mm f/4G ED VR.....	£1,039.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,529.00
AF-S 18-35mm f/3.5-4.5G.....	£619.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,539.00
AF-S 24-70mm f/2.8E ED VR.....	£1,925.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£435.00
AF-S 24-120mm f/4G ED VR II.....	£949.00
AF-S 28-300mm f/3.5-5.6G ED VR.....	£829.00
AF-S 70-200mm f/2.8E FL ED VR.....	£2,379.00
AF-S 70-200mm f/4G VR IF-ED.....	£1,189.00
AF-P 70-300mm f/4.5-5.6E VR IF-ED.....	£675.00
AF-S 80-400mm f/4.5-5.6G VR II ED.....	£2,119.00
AF-S 200-400mm f/4G VR II IF-ED.....	£6,245.00
AF-S 200-500mm f/5.6E VR ED.....	£1,179.00
AF-S 200mm f/2C VR II IF-ED.....	£4,790.00
AF-S 300mm f/4E PF ED VR.....	£1,499.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,890.00
AF-S 400mm f/2.8E VR FL ED.....	£10,390.00
AF-S 500mm f/4E FL ED VR.....	£8,435.00
AF-S 600mm f/4E FL ED VR.....	£10,290.00
AF-S 800mm f/5.6E VR FL ED (inc. TC-800-1.25E ED teleconverter).....	£15,250.00
TC-14E III 1.4x teleconverter.....	£499.00
TC-17E II 1.7x teleconverter.....	£349.00
TC-20E III 2x teleconverter.....	£395.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£239.00
60mm f/2.8D Micro.....	£399.00
AF-S 60mm f/2.8G ED Micro.....	£499.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£439.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£759.00
200mm f/4D AF Micro IF-ED.....	£1,265.00

NIKON SPEEDLIGHTS

SB-5000 Speedlight.....	£489.00
SB-700 Speedlight.....	£245.00
SB-500 Speedlight.....	£189.00
SB-300 Speedlight.....	£115.00
SB-R1C1 Close-Up Commander Kit.....	£599.00
SB-R1 Close-Up Remote Kit.....	£439.00
SU-800 Wireless Speedlight Commander.....	£325.00
SB-R200 Wireless Remote Speedlight.....	£149.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£855.00

SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

19mm f/4E (Tilt/Shift-Perspective Control) ED Nikkor.....	£3,090.00
24mm f/3.5D PC-E ED Nikkor.....	£1,575.00
45mm f/2.8D ED PC-E Nikkor.....	£1,519.00
85mm f/2.8D ED PC-E Nikkor.....	£1,339.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E:Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE 020-7828 4925



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

☎ 020-7828 4925

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE

WHAT LIES BENEATH



Photograph by Tony Hurst

This stunning-looking camera is the Nikonos RS. Introduced in 1992, it was a revolutionary new underwater camera, designed for professional underwater photographers and advanced amateurs. With high-performance autofocus, the RS is capable of going to a depth of 100 metres without special underwater housing. It incorporates many of the advanced technology features found in the latest Nikon SLRs of the time, including high-speed and accurate Autofocus down to EV-1 (ISO 100), Focusing Tracking that ensures sharp focus of moving subjects, Freeze Focus to capture a subject the instant it reaches a preselected point, Matrix and Centre-Weighted Metering. Supplied with the R-UW AF Zoom Nikkor 20-35mm f/2.8 underwater Autofocus lens. The body is made of die-cast aluminium alloy; all joints sealed by O-ring gaskets to ensure absolute water tightness, able to withstand pressures of up to 10kg/cm² at a depth of 100m (320ft). Price: £2495.00.



TO ORDER TELEPHONE
020-7828 4925

Facebook: [Grays of Westminster](#) YouTube: [Grays of Westminster](#) Twitter: [@nikonatgrays](#)

Instagram: [@nikonatgrays](#) LinkedIn: [Grays of Westminster](#)

Inbox

Email ap@timeinc.com and include your full postal address.

Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Samsung woes

I am 83 years old and have owned a Samsung WB250F for a couple of years now. It lets me email photos directly from the camera. But, a few weeks back, it fell into our garden pond and the extensive water damage will be too costly to repair. As a replacement, I bought a later model (WB350F) from eBay, advertised as 'brand new'. The camera was still in its original unopened box. Upon following the activation procedures, I found to my horror that the Wi-Fi/emailing facility would not work. There was an on-screen message: 'we are unable to find "gld.samsungosp.com"' (an address I hadn't entered). On calling the Samsung help line, I discovered that two years after a model ceases to be manufactured, it withdraws its support to internet service providers. I have spoken to a camera repair specialist in Horley, Surrey, who wants to examine the camera. Before I do this, I thought I'd ask your opinion. By not giving purchasers warning notice of the Wi-Fi deletion, is Samsung acting within the Sale of Goods Act?

Roger Dickinson



Roger likes the emailing feature on the Samsung WB250F

Under the Consumer Rights Act 2015, the contract of sale is between you and the retailer, not the manufacturer, so it's the seller's responsibility to ensure the product is fit for purpose. You need to contact a specialist lawyer if you consider pursuing any claims. To put things into context, the WB350F is a 2014 model, and Samsung has since stopped making standalone digital cameras, which probably explains the decision to remove the Wi-Fi/email service. It's likely you bought the camera from a private seller who had unsold stock. If you use a smartphone/tablet, I suggest trying the Samsung SMART Camera app, from Apple Store or Google Play. If this doesn't work, you'll have to use a memory card reader to copy pictures to your computer for emailing. Try not to let this headache spoil your enjoyment of your camera in the meantime. Hopefully our Letter of the Week prize will be some consolation – Andy Westlake, technical editor

Win!

SAMSUNG
The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS

Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MB/s.
www.samsung.com/uk/memory-cards/



Pixma pain

After watching numerous YouTube videos and written reviews about the Canon PixmaPro 100S I decided to buy one. A printer that promised perfectly neutral mono prints at the click of a button was what finally swayed me.

Three weeks after buying it, I still can't produce a cast-free mono print. The blurb for the printer says either click on the black & white option in the printer driver or in the Canon Print Shop Pro software supplied with the device. My monitor is regularly calibrated, and I get perfect results with my Epson 1500 apart from awful green-tinged mono prints. With the Pixma Pro 100S my prints – colour or mono – are consistently too dark and a neutral mono print is as elusive as the artist Banksy. I've been on numerous online forums where my problem seems to be shared by many others. So what is the secret of producing those beautiful neutral black & white prints we see rolling out of PixmaPro 100Ss on YouTube?

Mick Bidewell

We've not had any issues ourselves with the performance of the PixmaPro 100S. To rule out any factors that might be affecting accuracy, use genuine Canon ink cartridges and photo paper, and ensure that you set the correct media type in the printer preferences dialog box. Avoid using the 'Auto' option for 'Color/Intensity', which applies enhancements that can affect accuracy. Instead, use Manual/Standard for colour photo printing. When using the 'Black and White Photo Print' option, set Color/Intensity to Manual and this time select 'Black and White' rather than the Cool, Warm or Custom tone options. You can also adjust the tone using sample patterns, as described in the printer's handbook – Matthew Richards

Weight issues

Most readers have suffered occasional back pain for a variety of reasons, but I was surprised to feel it a few days ago when attempting to take some macro shots in the garden. I was on my knees, handholding my Nikon D750 and Sigma 105mm macro lens, and framing the shot through the viewfinder. On leaning slightly closer, my lower back went. The

pain was severe. One week on, I'm still in pain.

The total weight of the camera and lens was 1.5kg, yet only a slight leaning forward did the damage. As an ex-miner I am no weakling and do not have a long-standing back problem, but readers should bear in mind the potential dangers of lugging heavy equipment around.

Alan Davies

Sorry to hear about your back problems, it sounds very painful. Back pain can strike at any time, it seems. On the positive side, at least the choice of very compact mirrorless cameras and lenses have helped somewhat. I can fit my entire Olympus OM-D system into one small shoulder bag – Geoff Harris, deputy editor

Staying sharp

I enjoyed the article on printing (*Printing: home or away* in AP 12 May), especially the photo labs. However, looking at the websites there doesn't appear to be any way of checking how big a print can be before losing sharpness. Any suggestions?

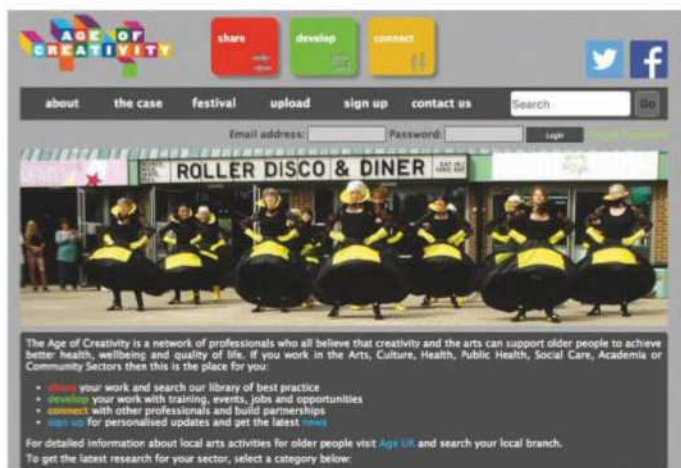
Henry Partridge

This depends on the output resolution you use; prints will start to look soft at less than 240 pixels per inch (ppi) – Andy Westlake, technical editor

Piece of mind

Until recently psychiatrists and psychologists the world over dismissed the conscious mind as being irrelevant. But now they are studying the conscious mind and its purpose. All this was unknown to me until June 2003.

I had my first mental breakdown in July 1977, but as I respond well to medication, I managed to stay in full-time employment, until I lost my job in 1991. No one suspected me of being ill. After January 1991, my wife then became the bread winner as whenever I filled out employment application forms I was asked for my health history. I settled down as the 'house husband', but it was of no consolation to me, being on the scrap heap in my early forties. I tried everything to get back into work. Being unemployed, over 40 years old and having a mental condition made me undesirable to employers.



Visit www.ageofcreativity.co.uk for more on the benefits of creative pursuits

I started considering what my conscious mind needed to make life worth living. Obviously I needed a creative pursuit that I enjoyed and looked forward to, so whenever we could spare the money I turned to photography, doing projects like positive documentary photography locally. As I also love natural history I turned our little garden into a miniature nature reserve.

Then, in June 2003, it struck me that the 'conscious mind' had a purpose, and keeping it content would also give me a fulfilling life. I've written a paper on my theory of the 'Purpose of Consciousness' and why creative pursuits are essential for a healthy mind, which I'm happy to share with you if you can print it in full. As photography has now become so easy and such an international language, I believe it is the most important creative activity for humanity worldwide.

John Heywood

Thanks for the letter, John. Other readers may wish to contact you about your theory, so we'll let you know. Sadly, we don't have the space to publish the unedited version in full, as you suggested. We are always interested in hearing other people's personal stories about how photography has helped them, whether physically, mentally or spiritually – Geoff Harris, deputy editor

A big'un or small 'un

I read Mike Smith's *Viewpoint* (AP 21 April) with a feeling of déjà vu regarding his comments on the problems of small sensor size. From the picture of Mike Smith, I reckon he's more than a tad younger than me. While not

disputing the physics in his article, I was reminded of some of the comments I got when I started photography. I was told by the club guru that I'd 'never get good photos with one of these small cameras' (35mm) and I should consider using a 120 roll-film camera. He later recounted how as a lad, he had been told that he'd 'never get good photos with one of these small cameras' (120) and should consider a 5x4.

Can you spot the trend? There may be little doubt that a good big'un is better than a good little 'un, but we all get accustomed to the kit we've got as long as it can produce the photos we like, and we ignore the shortcomings dictated by physics.

Malcolm Christie

Lens hood good

If it's true that you should 'never leave home without one', why do so many photographers shun the use of a lens hood? Even Sir Don McCullin, seen on TV using his DSLR in dry, hot conditions, was working hoodless. Apart from providing useful shading and avoiding dust gathering on the lens's front element, there is also the value of protection against casual bumps or worse. Seems like a good idea, but not one universally accepted judging by evidence in magazine shots and observations among other local photographers. Some petal-shaped hoods do add bulk while other styles might hamper filter adjustments. Surely, there is more to support and not work against the merits of using a lens hood. No doubt those who disagree will be quick to speak up, with their reasons, perhaps?

Bill Thorne

**APOY
2018**

In association with
SIGMA

The UK's oldest and most prestigious photo competition for amateur photographers is now open

Amateur Photographer of the Year Competition

£10,000

OF SIGMA PRIZES TO BE WON

Enter today!

FOR THE second year running, AP has teamed up with Sigma and Photocrowd to bring you more than £10,000 worth of Sigma prizes and an easy-to-use portal that makes entering the competition straightforward. APOY is open to amateur* photographers from around the world.

*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION 'AMATEUR' REFERS TO A PERSON WHO EARNES 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES.



Round three Mono culture

When we remove colour, the rules of composition, framing and lighting shift their parameters and require us to see the world differently. With everything pared back we can focus on the graphic elements of a scene. To hone your skills look at the work of monochrome masters such as Michael Kenna and Sebastião Salgado.

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round three - Mono culture

APOY48569033

LAST CHANCE TO USE YOUR CODE - ROUND THREE CLOSES ON 25 MAY

TO ENTER VISIT
WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY

This fox cub is sunning itself at dawn. The harsh shadows were created by the morning sun shining through a tree
Canon EOS 5D Mark III, 500mm,
1/1000 sec at f/4, ISO 500



ALL PICTURES © PAUL HOBSON



WILDLIFE WATCH

Fox cubs

The best time to photograph fox cubs is just after dawn when they are most active and the light is at its best, says **Paul Hobson**

FOXES probably have had more public misconceptions about them than any other British mammal. They are certainly one of our most adaptable and successful animals – even when the hand of human persecution is aggressively turned against them. Foxes have a varied diet, which is one of the main reasons for their ability to colonise both our towns and rural areas.

Habitat

Finding your local urban fox cubs should not be too difficult. Their earth could be in a garden, under an old building or in a brownfield site. You can start by asking local residents and workers. You will be surprised by how much information can be gleaned this way. Begin your

search for the fox cubs before dawn and walk the streets or countryside.

Once you come across a fox, stay back and watch where it goes. Sooner or later it will lead you back to where the cubs are. This may take several days and require watching from different positions, so patience is key. The area near the earth will usually have flattened vegetation and possibly a few clean, chewed bones and some feathers. Once you've found the earth, watch it from as far as is practical and use binoculars. In contrast to most British animals, urban areas are better to photograph foxes because here they are more used to people and rarely persecuted. But, larger cubs probably won't be that tame so good field skills are needed.



Paul Hobson

Based in Sheffield, Paul is a professional wildlife photographer. He uses his images to work with local and national organisations and has won many awards in national and international competitions. His book, *Wildlife Photography Field Skills and Techniques* shows you how to photograph Britain's wild animals and plants. Visit www.paulhobson.co.uk.

KIT LIST

Bait ▶

By placing some food, such as dog food, in the area where you want to photograph you will definitely increase your chances of success, particularly if you do it over a few weeks. It will also help the cubs' diet and reduce pressure on the parents.



Tripod ▲

Select one without a centre column that opens out fully as they are much more versatile.

When cubs are nervous they raise their paw. I took this shot after photographing them for a week, as I was sure it wouldn't spook them
 Canon EOS 5D Mark III, 500mm, 1/125 sec at f/5.6, ISO 1250



Shooting advice

FOXES give birth in early spring to between three and seven cubs, so by May, they may have been out of their earth for a few weeks. Now is a good time to photograph them because the larger cubs will be venturing further away from the earth, and you will have less chance of causing stress to the parents by working too close to the den. The best time to photograph is just after dawn. The cubs are most active and the light at its best. Before you start, watch the cubs and consider the light and backdrop.

My approach with fox cubs is to lie on the ground with my tripod opened fully out and the camera and lens as close to the ground as possible. I always make sure I am downwind and tucked into some cover (hedge base, wall or building). I select the widest aperture possible and adjust the ISO to get a reasonable shutter speed, at least 1/200 sec. I choose single shot and silent shutter mode so as not to disturb my subjects. I tend to wear black gloves, a hat and neutral-coloured 'rustle' free clothes so I don't draw too much attention to myself. My white lens has a camouflage cover as well.

When a cub turns up I wait and watch and take a shot when it appears relaxed. If it seems spooked by the noise, I will wait until it relaxes again.

When more than one cub turns up, wait until both are compositionally correct
 Canon EOS 5D Mark III, 500mm, 1/1000 sec at f/5, ISO 500



This cub knew I was watching, but seemed happy with my presence
 Canon EOS 5D Mark III, 500mm, 1/125 sec at f/5.6, ISO 800



About the urban fox

Foxes are members of the dog family with lovely red fur and a bushy tail, and are smaller than many people imagine.

- **Location** Found across almost the entire country, with numbers declining in rural areas while increasing in towns and cities.
- **Size** Males (dog): 112cm, (tail is a third of this); females (vixen): 108cm
- **Nesting** Vixens give birth to 3 to 7 cubs in early spring
- **Diet** Wide and varied depending on habitat – includes earthworms, rabbits, rodents, birds, insects, fruit, carrion (dead animals) and food leftovers
- **Population** Around 260,000 in the UK

The grasses and paths at Knoll Beach in Studland Bay make great foreground interest



PHOTO ROADSHOW

Sand, sea and snakes

The swaying grasses and gentle dunes at Studland Bay make perfect foreground interest, says **Justin Minns**

Studland Bay is a spectacular stretch of natural coastline in Purbeck, Dorset, featuring four miles of sandy beach with views around the bay to Old Harry Rocks and the Isle of Wight.

More than just beaches, Studland's golden sands surround a national nature reserve of wetlands, heaths and woodlands, home to a number of rare animals, including all six native British reptile species. Studland's dunes themselves are an unusual habitat known as dune heath, and with more than 75 hectares it is the largest area of dune heath on the South Coast.

Bequeathed to the National Trust as part of the Bankes family estate, along with Corfe Castle and Kingston Lacy, Studland was also Enid Blyton's inspiration for Toytown in her Noddy books.

Justin's top tips

1 Set the alarm early to improve your chances of being in the right place at the right time. Aim to be at the beach an hour before dawn (opening times for the car park can be found on the National Trust website).

2 Add a sense of depth to your photographs by getting close to your foreground and using a wideangle lens to emphasise the sense of distance. Remember to choose your foreground carefully to complement the view.

3 If you're lucky enough to find reptiles in Studland's heathland, get down to their eye level and photograph them from a distance using a telephoto lens so as not to disturb them. You need a licence to photograph sand lizards and smooth snakes.



Fact file

Studland Bay

Location: 4 miles north of Swanage, just off the B3351. Pay and display parking (free to National Trust members) at South Beach, Middle Beach, Knoll Beach and Shell Bay.

Cost: Access to the beach at Studland Bay is free.

Opening times: The beach is open from dawn to dusk.

IMAGE ABOVE © NATIONAL TRUST IMAGES/DAVID SELLMAN

Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted.) Requests to use any photographs for commercial or editorial use should be directed to images@nationaltrust.org.uk.

Shooting advice



Justin Minns

Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit www.justinminns.co.uk.

Get up early

Landscape photography is all about being in the right place at the right time. The beautiful beaches at Studland Bay with their sweeping views towards Old Harry Rocks are certainly the 'right place', and since they face east, sunrise would seem to be the 'right time'. From lovely dawn colours that, weather permitting, begin about an hour before dawn, to the first rays of sunlight bathing the landscape, sunrise is a very special time.

If you're planning on arriving at the beach before dawn it pays to do some preparation. I use apps to find the nearest parking areas and to check the tide times, position of the sunrise and, of course, the weather conditions. (Opening times for the National Trust car parks can be found on its website.)

Photographing reptiles

The heathland at Studland is home to all six species of British reptiles. Photographing sand lizards and smooth snakes requires a licence, but here are some tips for shooting the remaining four: adder, grass snake, slowworm and common lizard. (A word of caution: while not aggressive, adders are venomous, so keep your distance.)

Reptiles have a keen sense of smell so stay downwind and be sure to tread softly in order to avoid vibrations.

Being cold-blooded, reptiles rely on the sun for warmth, so you'll find that the best way to photograph them is while they are basking in the sun. They tend to use the same basking spots each day, so once you've found a favourite area, you can then return in the early morning and quietly set up before they arrive.

To avoid disturbing a reptile use a telephoto lens (around 300mm is ideal), select a large aperture for a shallow depth of field and use a fast shutter speed, at least 1/500sec, to catch the reptile's tongue flicking out.



A sandcastle on Knoll Beach, Studland, Dorset

© NATI ONAL TRUST/IAN DILLMAN

Use foreground interest

Composing a picture with a strong element in the foreground gives the viewer an interesting starting point: somewhere to begin before exploring the view beyond. What's more, the difference in scale between foreground and background elements gives a feeling of depth – this is especially effective with a wideangle lens. One of the main characteristics of wideangle lenses is that they exaggerate the size of elements close to the lens while reducing the size of distant objects, which emphasises the sense of depth you are looking to convey.

Choose your foreground with care – look for something sympathetic with the view. The dunes at Studland Bay are ideal for using as foreground interest. The trick is to make the foreground element prominent without allowing it to overpower the rest of the image.



Studland is home to all six species of British reptiles. Here, a National Trust ranger holds a snake

© NATIONAL TRUST/IAN DILLMAN

KIT LIST



▲ Panasonic LUMIX G9

The free-angle display screen on the G9 makes getting low for reptile shots easier, and the weather sealing will keep the dust out while you're down low.



▲ Panasonic Leica DG Vario 8-18mm f/2.8-4

The wide angle (16-36mm 35mm equiv) and incredible resolution of this Leica lens make it an ideal choice for obtaining the most out of foreground interest.



▲ Panasonic Leica DG Elmarit 200mm f/2.8

With a fast maximum aperture, image stabilisation and 400mm (35mm equiv.) focal length, this telephoto lens is ideal for photographing reptiles.



▲ Panasonic LUMIX G X Vario 12-35mm f/2.8 II

The 24-70mm (35mm equiv.) range of this standard zoom lens is particularly useful for coastal landscapes.

Knoll Beach
at Studland
Bay, Dorset

© NATIONAL TRUST IMAGES/ION BISH

Join Panasonic LUMIX and AP at Studland in Dorset

Come along between 10-4pm on 9/10 June

AS PART of its long-standing relationship as official photography partner for the National Trust, Panasonic will be holding events around a variety of stunning National Trust locations over the coming months. The Panasonic LUMIX team and AP will be at Studland Bay in Dorset on 9/10 June.

Studland is a glorious stretch of natural coastline, with a four-mile long sandy beach, and views out towards Old Harry Rocks and the Isle of Wight. The heathland behind the beach is a haven for wildlife and

features designated trails with the possibility of spotting all six British reptile species: adder, grass snake, smooth snake, common lizard, sand lizard and slowworm.

On the weekend of 9/10 June Panasonic LUMIX will be offering visitors to Studland Bay the chance to try its latest cameras and lenses, and take advantage of expert advice. Normal photo restrictions apply – see page 32 for details.

To find out more, visit www.nationaltrust.org.uk/studland or phone 01929 450500.



© ANDREW STODHAM

Other events coming up

The Panasonic LUMIX Roadshow, in partnership with the National Trust, will be touring various places this year (see below), and AP will feature articles with tips for shooting some of these beautiful locations. See nationaltrust.org.uk/panasonic-roadshows.

Fountain's Abbey	North Yorkshire	16/17 June
Bodiam Castle	East Sussex	23/24 June
Lacock	Wiltshire	30 June/1 July
Knole	Kent	7/8 July
Mount Stewart	NI	18/19 August
Giant's Causeway	NI	1/2 September
Dunham Massey	Cheshire	8/9 September

How to get there

● **By car:** B3351 from Corfe Castle and Swanage, or via the chain ferry from Sandbanks in Poole. Opening times for the car park can be found on the National Trust website.

● **By rail:** Branksome or Parkstone, both 3½ miles to Shell Bay (via vehicle ferry), or Wareham 12 miles.

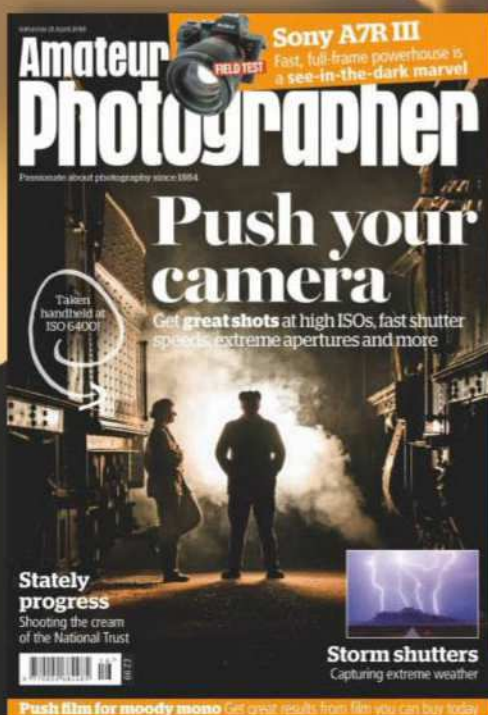
● **By bus:** Wilts & Dorset number 50 from Bournemouth and Poole or Swanage.



© CROWN COPYRIGHT 2015 ORDNANCE SURVEY MEDIA 0001/15

FATHER'S DAY SPECIAL OFFER

Subscribe from just £24.74*



SAVE
UP TO
36%

ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- Never miss an issue
- Enjoy the luxury of home delivery
- Get exclusive rewards for subscribers every month. Join Rewards at amateurphotographersubs.co.uk/rewards



0330 333 1113

Quote code: 15CS

Monday–Saturday from 8am–6pm (UK time)



Subscribe online at

amateurphotographersubs.co.uk/15CS



**Complete
the coupon
below**

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits - If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. - If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to - You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: **FREEPOST Time Inc (No further address needed. No stamp required – for UK only)**

YES! I would like to subscribe to Amateur Photographer

☐ UK 3 monthly Direct Debit, pay only £24.74 per quarter, **SAVING 36%** (full price £38.88)

**TOP
OFFER**

☐ 2 years (102 issues) Credit Card - pay only £199.99, **saving 35%** (full price £311.00) across the two years

☐ 1 year (51 issues) Credit Card - pay only £107.49, **saving 30%** (full price £155.50) across the year

Your details:

Mr/Mrs/Ms/Miss: Forename:

Surname:

Email:

Address:

Postcode:

Home Tel No: (inc. area code)

Mobile No:

Date of Birth: DD MM YYYY

I would like to send a gift to:

Please also fill out 'Your Details' opposite. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename:

Surname:

Address:

Postcode:

Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd., for £

2. Please debit £ from my:

☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex

Card No:

Expiry Date:

MM YY

Signature:
(I am over 18)

Date:

3. Pay only £24.74 every 3 months by Direct Debit (UK only)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221

Name of Bank:

Address:

Postcode:

Account Name:

Sort Code:

Account No:

Please pay Time Inc. (UK) Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: (I am over 18)

Date:

By submitting your information, you agree to our Privacy Policy available at www.timeincuk.com/privacy. Please keep me up to date with special offers and news from Amateur Photographer and other brands within the Time Inc. UK Group by ☐ email, ☐ post, ☐ telephone and/or ☐ SMS. You can unsubscribe at any time.

*£24.74 payable every 3 months by Direct Debit. This price guaranteed for the first 12 months and we will notify you in advance of any price changes. Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. **Offer closes 1st June 2018.** Please allow up to 6 weeks for delivery, 8 weeks for overseas orders. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. For full terms and conditions, visit www.magazinesdirect.com/terms. For enquiries from the UK please call: 0330 333 1113, for overseas please call: +44(0) 330 333 1113 (lines are open Monday–Saturday, 8:00am–6:00pm UK time) or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle.

QAP CODE: 15CS

Here's the news

This year's winning images at the **World Press Photo** competition are a mix of the shocking, upsetting, amazing and uplifting. We bring you a selection

World Press Photo is recognised as the Oscars of photojournalism. Every year, in Amsterdam, many of the world's premier news and documentary photographers come together to share their own photo stories with each other and the wider world. Categories range from Spot News to Contemporary

Issues, Environment, Sports, and Nature, and in each category there are awards for the best single image and best story. This year AP was at the awards and talked to some of the winners, and over the coming months we'll be featuring interviews and extended photo stories with some of them. But in the meantime here's a selection of some of the outstanding images.



Richard Tsong-Taatarii, USA
2nd prize, General News (singles)

In this image, from a story on the Black Lives Matter movement, John Thompson is embraced in St Anthony Village, Minnesota, USA, after speaking out at a memorial rally for his close friend Philando Castile, two days after he was shot dead by police in highly controversial circumstances.

Leica SL (Typ 601), 1/640sec at ISO 100



Ronaldo Schemidt, Venezuela
Photo of the Year and 1st Prize, Spot News

José Victor Salazar Balza, 28, catches fire amid violent clashes with riot police during a protest against President Nicolás Maduro in Caracas, Venezuela. Nikon D4S, 24-70mm f/2.8 at 24mm, 1/800sec at f/7.1, ISO 400



Kadir van Lohuizen, The Netherlands
1st prize,
Environment
(stories)

According to research by the World Bank, humans generate 3.5 million tonnes of solid waste a day – 10 times the amount a century ago. Landfills and waste dumps are filling up, and the World Economic Forum says by 2050, there will be so much plastic in the world's oceans that it will outweigh the fish. This image depicts a garbage truck arriving at Olusosun landfill site, Lagos, Nigeria.

Nikon Df, 16-35mm

Oliver Scarff, United Kingdom
1st prize,
Sports (singles)

Members of opposing teams, the Up'ards and Down'ards, grapple for the ball during the historic, annual Royal Shrovetide Football Match in Ashbourne, Derbyshire. The game is played between hundreds of participants in two eight-hour periods on Shrove Tuesday and Ash Wednesday. The two teams are determined by which side of the River Henmore players are born.

Nikon D4, 70-200mm f/2.8 at 90mm, 1/800sec at f/4, ISO 1600

© OLIVER SCARFF/AGENCE FRANCE PRESSE





© NEIL ALDRIDGE

Neil Aldridge, South Africa
1st prize,
Environment (singles)

⬆ A young southern white rhinoceros, drugged and blindfolded, is about to be released into the wild in Okavango Delta, Botswana, after relocation from South Africa for protection from poachers.
Canon EOS 5D Mark II, EF 16-35mm f/2.8L at 16mm, 1/100sec at f/8, ISO 500

Javier Arcenillas, Spain
3rd prize,
Long-term Projects

⬆ Part of a project about drugs and violence in Latin America, this image depicts the crime scene in the upscale Zona Viva district of Guatemala City after 31-year-old Karina Marlene had been gunned down by six shots fired from a taxi.
Canon EOS 5D Mark II, EF 24-70mm f/2.8



© JAVIER ARCEILLAS



Ryan Kelly, USA

2nd prize, Spot News (singles)

People are thrown into the air as a car ploughs into a group of protesters demonstrating against a Unite the Right rally in Charlottesville, Virginia. The white nationalist rally opposed city plans to remove a statue of confederate icon General Robert E Lee. The attack, by James Alex Fields Jr, killed Heather Heyer, 32, and injured 19 others.

Canon EOS-1DX Mark II, 70-200mm f/2.8L at 200mm, 1/640sec at f/4, ISO 200

Alessio Mamo, Italy

2nd prize, People (singles)

This picture is part of a project on the civilian casualties of war who are treated by the Médecins Sans Frontières Reconstructive Surgery Program at Al-Mowasah Hospital in Amman, Jordan. Here, 11-year-old Manal, a victim of a missile explosion in Kirkuk, Iraq, has to wear a mask for several hours a day to protect her face following extensive plastic surgery.

Canon EOS 5D Mark III, 85mm f/1.4 at 85mm, 1/500sec at f/2.0, ISO 500



David Becker, USA

1st prize, Spot News (stories)

Fifty-eight people were killed and more than 500 wounded when gunman Stephen Paddock opened fire on a crowd of around 22,000 concertgoers at a country music festival at Mandalay Bay Resort and Casino, Las Vegas. This is one of a series of powerful images of the attack that won David the Spot News (Stories) category.

Nikon D4S, 24-70mm f/2.8 at 42mm, 1/80sec at f/2.8, ISO 10,000



ABOUT WORLD PRESS PHOTO

In 1955 a group of Dutch photographers organised an international contest to expose their work to a global audience. Since then World Press Photo has grown into the world's most prestigious photography competition. Sponsored by Canon for the past 26 years, the winner of Photo of the Year receives a prize of €10,000 plus Canon equipment. An exhibition of the winning photographs travels to 45 countries and is seen by more than four million people each year. To learn more, visit www.worldpressphoto.org.



At a glance

£729










- 20.1-million-pixel, 1in sensor
- 24-360mm equivalent f/3.3-6.4 lens
- 2.33m-dot LCD EVF
- 1.24m-dot 3in touchscreen
- 4K video recording
- Bluetooth and Wi-Fi connectivity

Panasonic Lumix DC-TZ200

The best travel camera just got better, says **Andy Westlake**, although enthusiasts might still find it frustrating



For and against

-  Great zoom range for such a small camera
-  Very respectable image quality
-  Good-sized, very usable electronic viewfinder
-  Considerably improved grip compared to TZ100
-  Effective image stabilisation for low-light shooting
-  Lacklustre out-of-camera JPEG image quality
-  Rear screen doesn't tilt
-  Control layout is poor for eye-level shooting
-  Slow maximum-aperture zoom is noticeably soft at telephoto

Data file

Sensor	20.1MP 1in CMOS
Output size	5472 x 3648
Focal length mag	2.7x
Lens	24-360mm equiv f/3.3-6.4
Shutter speeds	60-1/2000sec (mechanical), 1-16,000sec (electronic)
Sensitivity	ISO 200-12,800 (standard), ISO 80-25,600 (extended)
Exposure modes	PASM, iAuto, Scene, Panorama
Metering	Intelligent Multiple, Center Weighted, Spot
Exposure comp	+/- 5EV in 1/3 EV steps
Cont. shooting	10 fps
Screen	1.24-million-dot 3in touchscreen
Viewfinder	2.33-million-dot equivalent LCD, 0.53x magnification
AF points	49
Video	4K (3840 x 2160), 30fps
External mic	No
Memory card	SD, SDHC, SDXC
Power	DMW-BLG10E
Battery life	370
Dimensions	111.2x66.4x45.2mm
Weight	340g

Panasonic originally invented the 'travel zoom' camera class by combining a long zoom lens with a pocketable body. Two years ago it revolutionised the category with its Lumix TZ100, which used a relatively large 20.1MP 1in sensor for vastly improved image quality, teamed up with a 10x zoom lens and a small electronic viewfinder. It's been my favourite pocket camera ever since.

Now the firm has taken the concept up another notch, by squeezing in two major upgrades without noticeably increasing the size. First is the lens, which is now a 15x, 24-360mm-equivalent zoom in place of the TZ100's 25-250mm. Second is a vastly improved electronic viewfinder, which, in contrast to the TZ100's, is good enough to use routinely.

With these updates, the price takes a considerable hike, up to

£729 compared to around £510 for the TZ100 (which will remain on sale). While the TZ200 is far from being the most expensive compact camera on the market, with the Sony Cyber-shot RX100 V costing £849 and the Canon PowerShot G1 X Mark III priced £1,089, this still feels like a lot of money for this kind of camera. Let's see whether it's worth it.

Features

The TZ200's headline feature is its 24-360mm lens, which is easily the longest on any pocket camera with a 1in sensor. Its extended reach has been made possible by the adoption of a completely new 13-element, 11-group optical design, and brings the TZ200 somewhat closer to the zoom ranges offered by cheaper long-zoom compacts with smaller sensors and inferior image quality. In return, the maximum aperture



In good conditions, the TZ200 gives attractive images with plenty of fine detail
48mm equivalent,
1/250sec at f/6.3, ISO 125

has dropped, but only by about half a stop, to f/3.3–6.4 (from f/2.8–5.9). The minimum aperture at all focal lengths is f/8, which is perfectly sensible to avoid excessive diffraction softening with a 1in sensor, but means you have precious little adjustment range at the long end of the zoom.

Naturally, optical image stabilisation is built-in, which goes a long way towards making this small-aperture superzoom usable without always having to raise the ISO to avoid camera shake. To further cement the camera's credentials as an all-rounder, the lens is capable of focusing on subjects just 3cm from the front element, although only when it's set to the wideangle position.

Images are recorded using a 20.1-million-pixel 1in sensor, similar to those used in most enthusiast compacts these days. It supports a standard sensitivity

range of ISO 200–25,600, which is expandable to ISO 80–25,600. Images can be shot at up to 10 frames per second at full resolution, or 7fps with live view between frames. I was able to shoot 20 raw images before the camera slowed down, and at least 50 JPEGs, which is a good showing for a pocket camera.

Panasonic's handy 4K Photo mode is also onboard, and uses video technology to record 8MP images at 30fps without instantly filling up your memory card. The camera can even suggest the best shots in a burst, and generate composites in-camera from several selected frames.

Indeed, Panasonic has crammed in a huge selection of modes and features. In addition to the PASM modes favoured by enthusiasts, there's Panasonic's point-and-shoot Intelligent Auto mode for casual users, an auto-stitching

panorama mode, an array of subject-specific scene modes, and Creative Control image-processing filters. Delve into the menus and you'll find an intervalometer for time-lapse shooting, together with modes for multiple-exposure shooting and even stop-motion animation. There's barely anything the TZ200 won't do.

Photographers who like to shoot in-camera black & white will be pleased by the inclusion of the attractive L.Monochrome mode, which is specifically designed for rich gradation and strong blacks, to give a look that's designed to resemble classic monochrome film. For those who prefer to manipulate their images after shooting them, in-camera raw conversion is available so you can tweak your images without having to get to a computer.

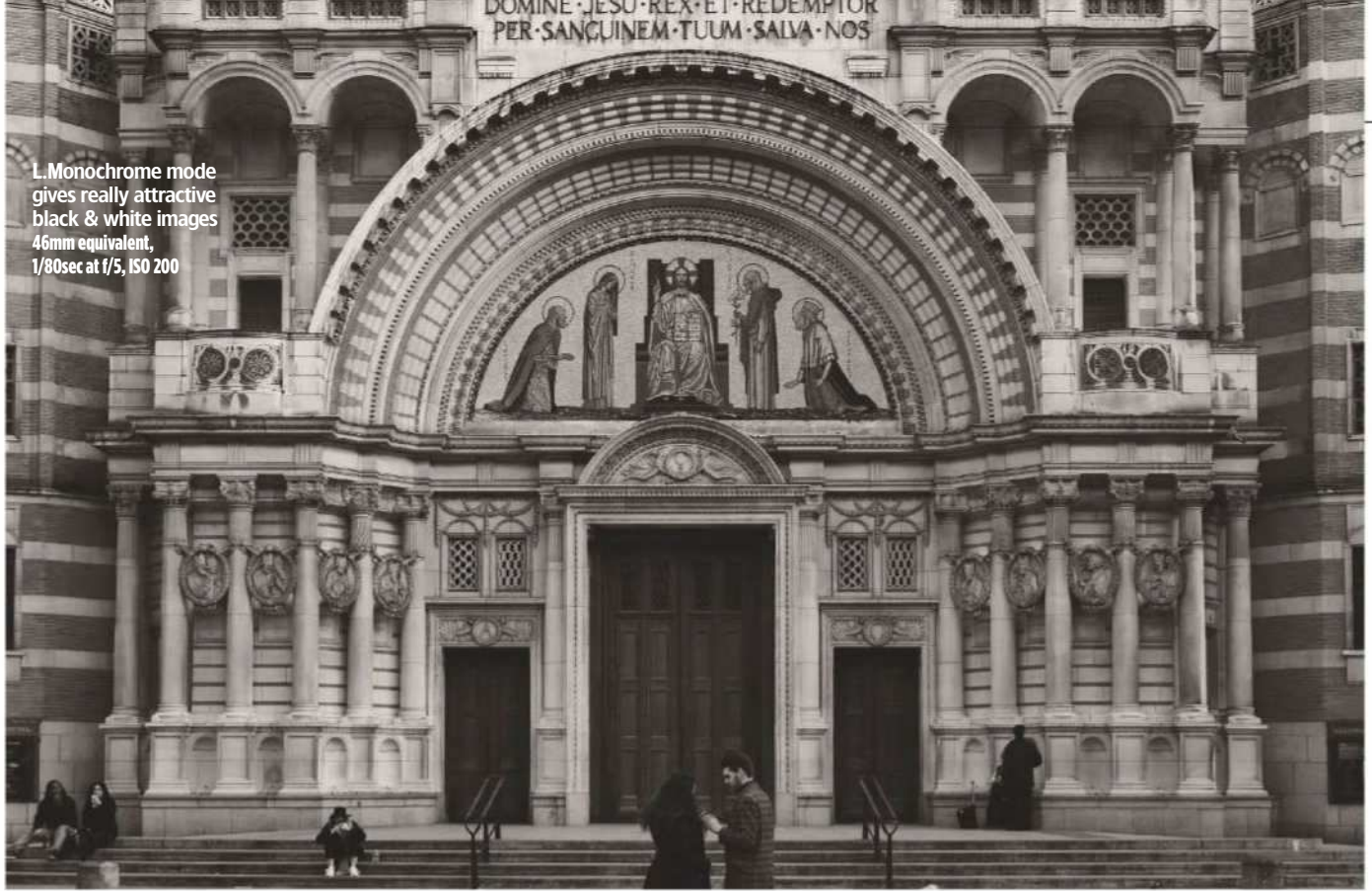
In terms of power, the DMW-BLG10 battery is rated for 370

images when shooting with the LCD, or 250 images with the electronic viewfinder. Engaging Eco mode extends the latter to 350 images. USB charging is built-in, meaning the camera can be kept topped-up using a portable powerbank. This is hugely convenient when you're travelling and exploring a new city.

When it comes to sharing your images, Panasonic has added Bluetooth to provide a full-time connection to your smartphone, complementing the existing Wi-Fi system that was in the TZ100. While most other manufacturers don't do very much with Bluetooth, Panasonic implements it pretty well. For example, you can use your smartphone as a basic remote shutter release, which is great for when you're shooting on a tripod. You can also use the Bluetooth connection to fire up the Wi-Fi for browsing

DOMINE JESU REX ET REDEMPTOR
PER SANGUINEM TUUM SALVA NOS

L. Monochrome mode gives really attractive black & white images
46mm equivalent,
1/80sec at f/5, ISO 200



through your images, even if the camera is switched off. So you don't even have to take the TZ200 out of your bag or pocket to copy and share the images you've taken.

As with other Panasonic models, the TZ200 can record 4K video (3840x2160 pixels) at 30fps. Alternatively, you can shoot in Full HD, including 120fps slow-motion recording. Both resolutions come with field-of-view crops, of 1.2x for Full HD and 1.4x for 4K. This means it's wise to use the dedicated movie position on the exposure-mode dial, as this previews the framing you'll be getting before you start recording. You get full manual control over exposure if you want it, and can change exposure settings or pull focus from one subject to another using the touchscreen while recording. Built-in stereo microphones provide the sound, but as is usual for this kind of small camera, there's no option to plug in an external mic.

Build and handling

In terms of design, the TZ200 is near-identical to its predecessor, with a solid-feeling metal body shell bringing a real impression of quality. One very welcome update, though, is the addition of a textured, rubberised strip onto the front of the handgrip, along with a small rubber thumbpad on the back. So unlike the slippery-

as-soap TZ100, the new model feels secure in your grasp, even if you shoot one-handed. I'd still recommend using a wriststrap, as you don't want to risk dropping a £729 camera.

The control layout is essentially the same, too, with a large, smoothly rotating control ring around the lens and a second dial on the top plate for changing exposure settings. But out of the box, the logic of how the dials are set up is somewhat incoherent. The top dial changes exposure settings in the PASM modes, but image-processing settings in the Creative Control and panorama modes, while in the iA or SCN modes it does nothing at all. Most of the time, the lens ring does exactly the same thing, but in iA it becomes a stepped zoom control. However you can customise the function of both dials if you prefer.

An array of buttons on the back of the camera gives access to exposure compensation, white balance, drive mode, focus mode, and Panasonic's 4K Photo and 4K Post Focus modes. All of the buttons are very small, and the last two are completely flush to the body. While this means you're less likely to press them by accident, it also makes them very difficult to find when you're using the viewfinder. Oddly, there's no ISO button; presumably you're supposed to leave the camera set to Auto ISO all the time.

By default, the zoom is operated using a conventional lever around the shutter button, but it turns out to be rather twitchy, with a small movement causing the zoom to jump substantially. This can make it difficult to set really precise composition. One workaround is to assign zoom to the lens ring, which gives you much more nuanced control. This might sound like you're wasting a control point, but the lens ring otherwise spends so much time merely replicating the top dial that it's no great loss.

To select the autofocus point, you're expected to use the touchscreen, including when you're shooting with the viewfinder. This should work perfectly well for most users, unless like me you happen to be left-eye dominant, in which case you'll probably end up with the focus area jumping around whenever your nose contacts the screen. You can turn touchpad AF off if you prefer, but then you end up with no quick way of setting the focus point when using the viewfinder.

To get around this, I reconfigured the Fn2 button that's placed below the thumb grip to 'Focus Area Set' instead of its usual 4K Post Focus mode (which I have no use for anyway). But even this isn't totally satisfactory, given that this button is rather difficult to locate by touch.

Overall the TZ200 works OK if you think of it as a point-and-

shoot that offers manual override when you need it. But it's pretty clunky if you like to change settings on a shot-by-shot basis. Compared to a really well-set-up camera such as the Canon PowerShot G1 X Mark III, it's downright slow and annoying to shoot with, especially when you're using the viewfinder. To be fair, with this camera, your main creative settings are zoom and exposure compensation, both of which are easy to enough to change.



Viewfinder and screen

One of the TZ200's crucial improvements is its larger and much higher-resolution 2.33m-dot electronic viewfinder, which provides 0.53x equivalent magnification. This still isn't huge compared to most other cameras, but is vastly better than the TZ100's 'postage stamp at the end of a tunnel' 1.16m-dot, 0.46x version. It's smaller than the 2.36m-dot EVF used by Sony in its RX100 V pocket camera, but has the considerable advantage that you don't have to pop it up every time you want to use it.

The LCD uses a field-sequential design, which displays red, green and blue images in rapid succession to trick the eye into seeing a full-colour image. Older versions of this technology could be disconcerting, giving primary-coloured 'tearing' artefacts when panning the camera, but the TZ200's refresh rate is high enough for this effect to be practically invisible except in extreme situations. As a result, I was quite happy to shoot with the EVF as a matter of course.

On the back is a 1.24-million-dot 3in touchscreen, which can be used for changing settings and browsing through your images. It's very good indeed, being bright, detailed, and colour-accurate, with superb touch response. A sensor beside the eyepiece enables automatic switchover from the LCD to the EVF when

you lift the camera up to your eye, and unlike many other cameras, its sensitivity is pretty much perfectly judged, so the screen doesn't switch off annoyingly when you don't want it to.

As with the TZ100, the screen is fixed in place to keep the size down. I'd have loved Panasonic to have made it tilt up and down, as this lets you not only hold the camera more steadily but also shoot more discreetly. But equally, I can understand the firm's thinking that it wants to keep the camera as slimline and pocketable as possible.

Autofocus

As with other Panasonic cameras, the TZ200 employs the firm's Depth from Defocus system, which uses knowledge of the lens's out-of-focus characteristics to enable rapid autofocus. There's a huge array of focus modes to choose from; you can select the AF area yourself or let the camera choose the subject automatically, including with face and eye-detection, and you can get the camera to track a subject as it moves around the frame.

On the whole, the AF works exceptionally well, and in good light, focusing is essentially instantaneous. It continues to work remarkably well in low-light conditions too, where other cameras can sometimes struggle. The TZ200 can even make a decent attempt at tracking

Focal points

With its long zoom range and compact body, the Lumix TZ200 is the ultimate high-end travel camera

Customisability

Most of the external controls can be reconfigured to suit your requirements, including both dials and three Fn buttons. There are also five on-screen Fn buttons, and a customisable Q.Menu.

4K Photo

Panasonic's handy 4K Photo mode gets its own button, allowing you to record 8MP stills at 30fps. It even has a pre-burst mode that records footage from a second before and after you press the shutter button.

Power

The DMW-BLG10E battery is rated for 370 shots with the LCD, or 250 with the EVF, extendable to 350 images in Eco mode. Conveniently it charges via the USB port.

**EVF**

The corner-mounted viewfinder has both dioptre adjustment and an eye sensor, but the surround is hard plastic rather than rubberised.

Flash

If you need a bit more light, the small flash unit pops up from the top, released by a sliding switch on the back.

Connectors

On the side of the handgrip you'll find micro-USB and micro-HDMI outputs.



Panasonic's JPEGs give accurate colours that aren't overly saturated
250mm equivalent,
1/160sec at f/6.3, ISO 125



Testbench CAMERA TEST



The 15x zoom can be handy for photographing wildlife, but fine detail is lacking at the long end
360mm equivalent,
1/125sec at f/6.4, ISO 160

➤ a moving subject and readjusting focus while shooting at 7fps. It's not going to match a DSLR, of course, but the only pocket camera likely to do better is the Sony RX100 V, and its 24–70mm equivalent zoom is pretty useless for action work.

If you need to use manual focus, the TZ200 is well set up, too. Switch to MF and the lens ring is used for focusing: rotating it brings up a magnified view, selectable from 3x to 10x using the top dial. Having a completely usable EVF is a big advantage here, making it much easier to judge accurate focus. Alternatively, you can enable a peaking display with a choice of

colours and strengths. I barely found any need to use manual focus, as the AF is so reliable, but it's always good to have the option.

Performance

We've become used to Lumix cameras being quick and responsive, and the TZ200 doesn't disappoint. Indeed, in pretty much every aspect of its operation it works really well. Crucially for a travel camera that's likely to get handed to non-expert users, I found it to be very reliable when shooting in its fully automatic iA mode, consistently giving sharp, well-exposed images. About the only time when it perceptibly slows

down is when you switch to some of the more processor-intensive Creative Control filters.

Image quality is, on the whole, pretty good, especially when shooting during the daytime. Naturally there are some compromises to be made with that huge zoom range, with images being noticeably less detailed towards the long end of the zoom.

A lot of this is simply down to physics; beyond about 100mm equivalent, the maximum aperture drops below f/5.6, which is equivalent to f/15 in full-frame terms, making it well into diffraction territory. This means images will inevitably appear

somewhat soft when viewed at the pixel level, although they'll still look fine at smaller print or display sizes. Close inspection of the camera's JPEG files reveals some fairly aggressive sharpening from Panasonic to make up for this.

Browsing through my images confirmed that the metering generally worked well, and I rarely had to apply exposure compensation except for creative purposes, for example, to make night-time shoots look dark. Out-of-camera JPEGs show accurate and vibrant colours in sunny conditions, but in stereotypical Panasonic fashion, the camera can struggle with auto white balance, with slight colour casts resulting in less attractive images compared to other brands. Unfortunately, the TZ200 doesn't appear to benefit from the improved colour science Panasonic has introduced in its latest mirrorless models such as the GX9. This means that on the whole, you'll get noticeably better results from post-processing raw files.

However, I was very pleased with the TZ200's output when shooting monochrome. With the L.Monochrome Photo Style in PASM modes, and several creative filters including the high-contrast Dynamic Monochrome, the camera gives a decent choice of looks for black & white shooting, a bit like having multiple film stocks at your disposal.

With its 3cm close-focus at wideangle, the TZ200 can produce striking macro shots
24mm equivalent,
1/100sec at f/5.6, ISO 125



Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Our cameras and lenses are tested using the industry-standard Image Engineering IQ-Analyser software. Visit www.image-engineering.de for more details

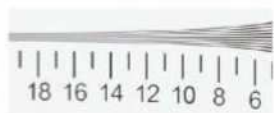


With the TZ200 using essentially the same sensor as the TZ100 before it (and indeed many other enthusiast compacts), its image quality is pretty predictable. It gives very good results at low ISOs, but quickly starts to show the effects of noise as the sensitivity is raised. Panasonic's JPEG output smears away all fine detail from ISO 800 and above, making this a camera that benefits greatly from shooting in raw if maximum detail is desired. This is compounded by the small-aperture zoom, which means you have to engage higher ISOs more quickly in marginal light.

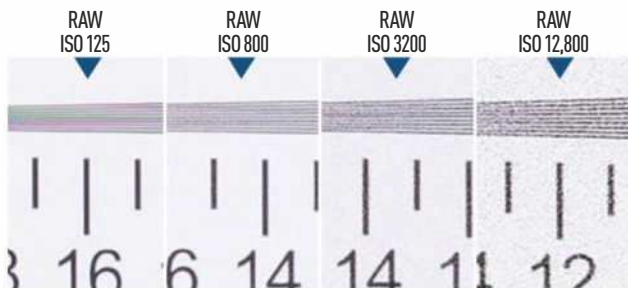
Resolution

Panasonic's JPEG processing aims to eliminate image-sampling artefacts, resulting in little more than 3,000 lines per picture height at ISO 125. In processed raw files, false-colour and aliasing at frequencies finer than 3,200 l/ph betray the lack of an optical low-pass filter.

These effects are swamped by noise at ISO 800, where resolution drops below 3,000 l/ph; at higher settings it decreases monotonously. Our tests were shot at around 50mm equivalent and f/4.4: at longer settings and smaller apertures you'll see lower resolution.



On the right we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

Looking at raw files processed using Adobe Camera Raw, the TZ200 gives excellent results at low ISOs, rendering plenty of fine detail. Speckles of luminance noise become obvious at ISO 400 when viewing at the pixel level, but this is unlikely to show up in prints. By the time you reach ISO 1600, however, image quality has decreased substantially, with colour desaturating and fine detail swamped by noise. ISO 3200 is probably the highest setting I'd use. Panasonic's JPEG processing aggressively smears away noise but does a good job of retaining colour, which looks bad close-up on screen but makes sense for sharing images via social media, or making small prints.

RAW ISO 125



RAW ISO 400



RAW ISO 1600



RAW ISO 3200



RAW ISO 6400



RAW ISO 12,800



Verdict



In essence, the TZ200 is pretty simple to assess. If you want a pocketable camera with a long zoom range and decent image quality, it's the best you can buy right now. It takes the TZ100's successful template and improves it in several key ways, most importantly the larger, clearer viewfinder, longer zoom range, and much-improved handgrip. This arguably makes it the best travel camera available, if you can stomach the £729 price tag.

However, along with understanding what the TZ200 is, it's also crucial to appreciate what it isn't. This camera really isn't a direct competitor for 'enthusiast compacts' with short zooms and large maximum apertures, exemplified by the Sony Cyber-shot RX100 V or Panasonic's own LX15. Such cameras promise better low-light performance, along with the ability to take a degree of control over depth of field. The TZ200 is a rather different tool, in that its creative potential is offered mainly by that long zoom lens. Its clunky control layout doesn't really encourage experimentation with exposure settings, either. Because of this, there can be a perception that this isn't the right kind of camera for 'serious' photographers, but I disagree; it's purely down to personal needs.

Despite the compromises inherent to its long-zoom design, the TZ200 generally delivers pleasing images, especially if you mainly shoot in daylight. But it also offers useful low-light capability, thanks to its image stabilisation, as long as you can live with slow shutter speeds and the concomitant risk of motion blur. However, its JPEG output is a little insipid, so images will benefit from colour and saturation adjustments; you'll get best results from processing raw.

The TZ200 won't, for most users, replace a 'proper' camera. But if you want a pocket camera that can shoot almost anything pretty competently, and which you can pass to friends and family and be confident of getting good results, it's a great choice.

FEATURES	9/10
BUILD & HANDLING	7/10
METERING	8/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	7/10



online, by phone or in store

Trade in to trade up

to a Full-Frame
FE Lens for your
Sony Camera



It's easy as 1, 2, 3



Step 1

Request a quote
online or call us
for a guide price



Step 2

We'll collect
your gear
for free



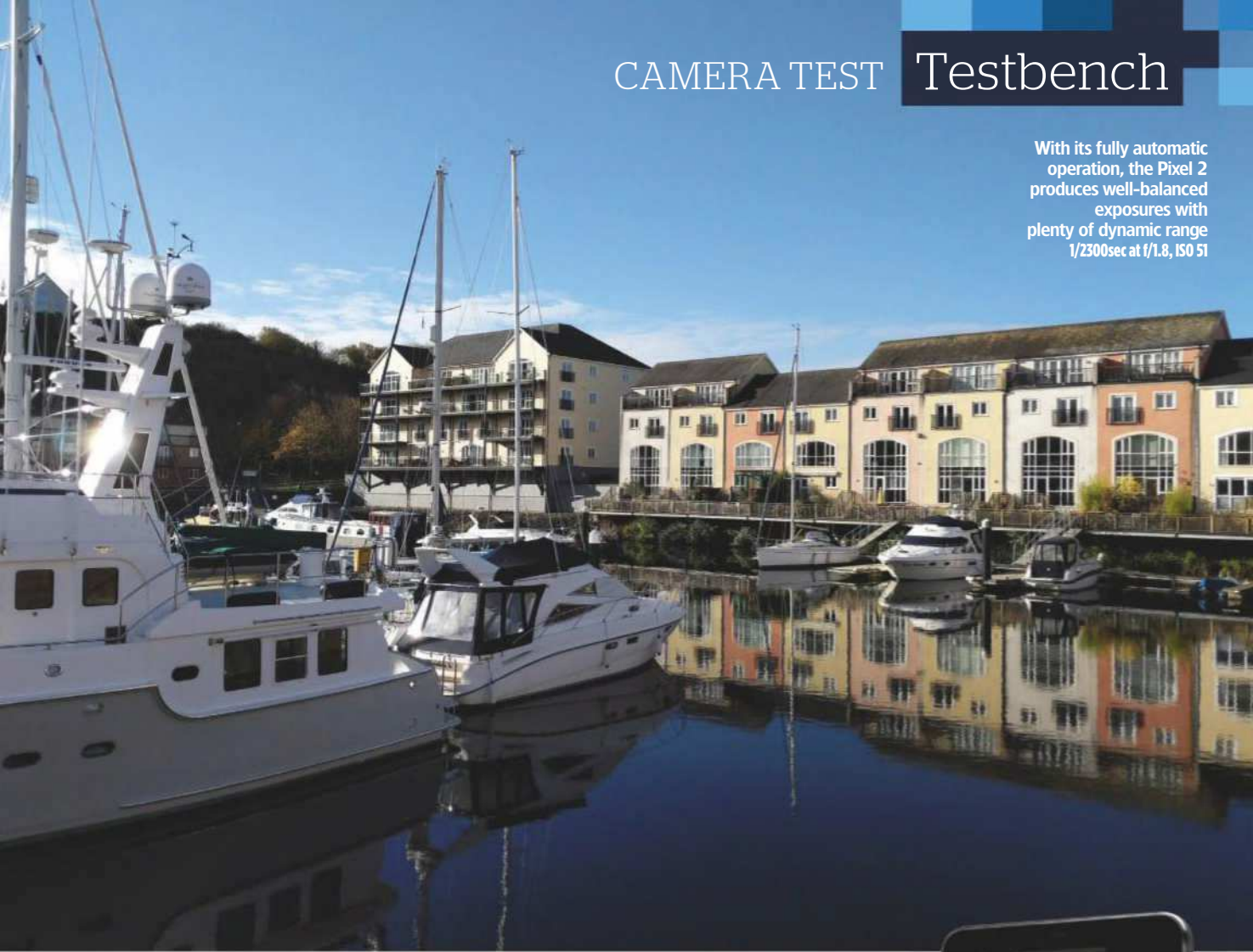
Step 3

Spend your
credit on a Sony
Full-Frame FE Lens

Visit **www.wex.co.uk/part-ex** to submit a quote or
call us on **01603 481836** Monday-Friday 8.30am-6pm

Terms and Conditions: A full inspection of your exchange will be carried out by highly trained staff before any credit will be released. Wex Photo Video is a trading name of Calumet Photographic Limited (Company Registration Number: 00425579) and Warehouse Express Limited (Company Registration Number: 03366976). VAT Number: 108 2374 32. Registered office: 13 Frensham Road, Sweet Briar Industrial Estate, Norwich, Norfolk, NR3 2BT. © Warehouse Express Limited 2018.

With its fully automatic operation, the Pixel 2 produces well-balanced exposures with plenty of dynamic range 1/2300sec at f/1.8, ISO 51



Google Pixel 2

It may appear simple on the outside, says **Amy Davies**, but underneath, the Google Pixel 2 hides a powerful smartphone camera that's worthy of your attention

The quality of a smartphone's camera is often the prime consideration when it comes to choosing which one to buy. For many, they do a fine job of capturing your everyday memories, holidays and family pictures.

However, they're also becoming increasingly important to serious photographers – after all, the best camera is the one you have with you. The original Pixel, launched in 2016, was an impressive performer, and enough of a contender to take on the might of the ubiquitous iPhone.

The Pixel 2 was launched at the end of 2017, with two variations to choose from. There's the smaller Pixel 2, with a 5in AMOLED

screen, or the larger Pixel 2 XL, with a 6in pOLED screen. Again, as a point of difference from other brands, the camera set-up is the same no matter which size you plump for – so you get a 12.2MP rear camera. A new feature for the Pixel 2 is the use of Gorilla Glass for the screen, making it more scratch-resistant than its predecessor, as well as promising better colour accuracy. Other upgrades include a faster processor, a faster fingerprint sensor, and IP67 dust and waterproofing.

The camera, which at the time of the Pixel 2's release was lauded as the best ever camera phone by DxOMark, with an unprecedented score of 98,

sees some incremental upgrades, thanks to a combination of software and hardware improvements. The Pixel 2 has since been beaten by the Samsung S9+(99), Huawei P20 (102) and Huawei P20 Pro (109), but remains one point ahead of its biggest rival, the iPhone X (97).

There's a faster lens (f/1.8, compared with the f/2 of the original Pixel), the addition of optical image stabilisation, while the front camera has seen its resolution increase to 8MP (from seven). The really interesting feature however is Google's 'Portrait Mode', which requires just a single lens to work as it uses dual-pixel technology – see 'Portrait Mode' overleaf.



At a glance

From £629

- Android smartphone
- 5in AMOLED screen
- 12.2MP rear camera, with f/1.8 lens

As with the original Pixel, one of the most appealing facets of this phone is that the company will grant you unlimited storage for your photos and videos via Google Photos until 2020 – meaning should you fill up your phone, you can delete them from the device and access them via the cloud. After 2020, your photos and videos will be compressed to make space, so it's worth also keeping a separate backup of your content.

The outward design of the Pixel 2 is very similar to the original, and is arguably rather plain – some will like its simple no-frills approach, while others may prefer something with just a little more flair. If you go for the smaller, standard Pixel, you'll likely find it sits neatly in your pocket and is also easy to use one-handed. The larger Pixel 2 XL is a little more unwieldy and will

'In essence, portrait mode enables the capture of shallow depth-of-field images'

more than likely require the use of a second hand to steady it for the most comfortable experience.

Camera app and features

Some native smartphone camera apps are surprisingly sophisticated, while others prefer to keep things as simple as possible. Similar to the iPhone X, you don't get a whole lot of settings to work with when using the Pixel 2.

At the top of the app you'll see a few options (or to the left if shooting in landscape format). Notable by its absence is any kind of 'Pro' or 'Advanced' mode, so don't expect to be able to take control of ISO, metering or shutter speed. Curiously, however, you can adjust white balance with a quick

tap on a thermometer-like icon.

Also available from this set of options is 'Motion' – basically a mode that records a couple of seconds of video with your still images. There's a flash which can be set to on, off or auto, while a timer option gives you the choice between three and 10 seconds.

Tap the icon that looks like three lines, and you'll be able to choose between the small selection of camera modes. Other than the default shooting mode, you've got Slow Motion (video), Panorama, Photo Sphere, Portrait and AR Stickers. The one you're likely to actually use with any regularity is the Portrait mode. In essence, this enables the capture of shallow depth-of-field effect images. Despite its name, you can of course use it for other subjects.

Once the camera is pointing at your subject, it can be helpful to tap the screen to prompt the camera to focus on the correct area (it usually gets it right, but occasionally chooses something in the background while in this mode). Head to playback to see the effect created – you'll be able to revert to a 'standard' shot if it hasn't come out well.

A few additional settings can be accessed from the main camera, including switching on a grid to aid with composition and choosing an alternative resolution to the standard 12.2MP (4:3 ratio). Hidden under an 'Advanced' tab, is the option to switch on HDR+ control. By default, the Pixel 2 is always shooting in HDR+



– but with this selected, you'll be able to turn it off from the main shooting screen.

Performance

Autofocus is fast and reliable – I only occasionally needed to tap the screen to choose the correct

Portrait Mode



A shallow depth-of-field effect is rendered convincingly 1/4700sec at f/1.8, ISO 58

ALMOST all current smartphones now feature some kind of shallow depth-of-field effect mode.

Since the majority of mobile phone cameras use small sensors with fixed-aperture lenses, they take pictures with pretty much everything in focus. Many smartphone cameras that create fake bokeh do so by using more than one camera – taking two photos at the same time and matching the data in each to judge where the blur should be applied.

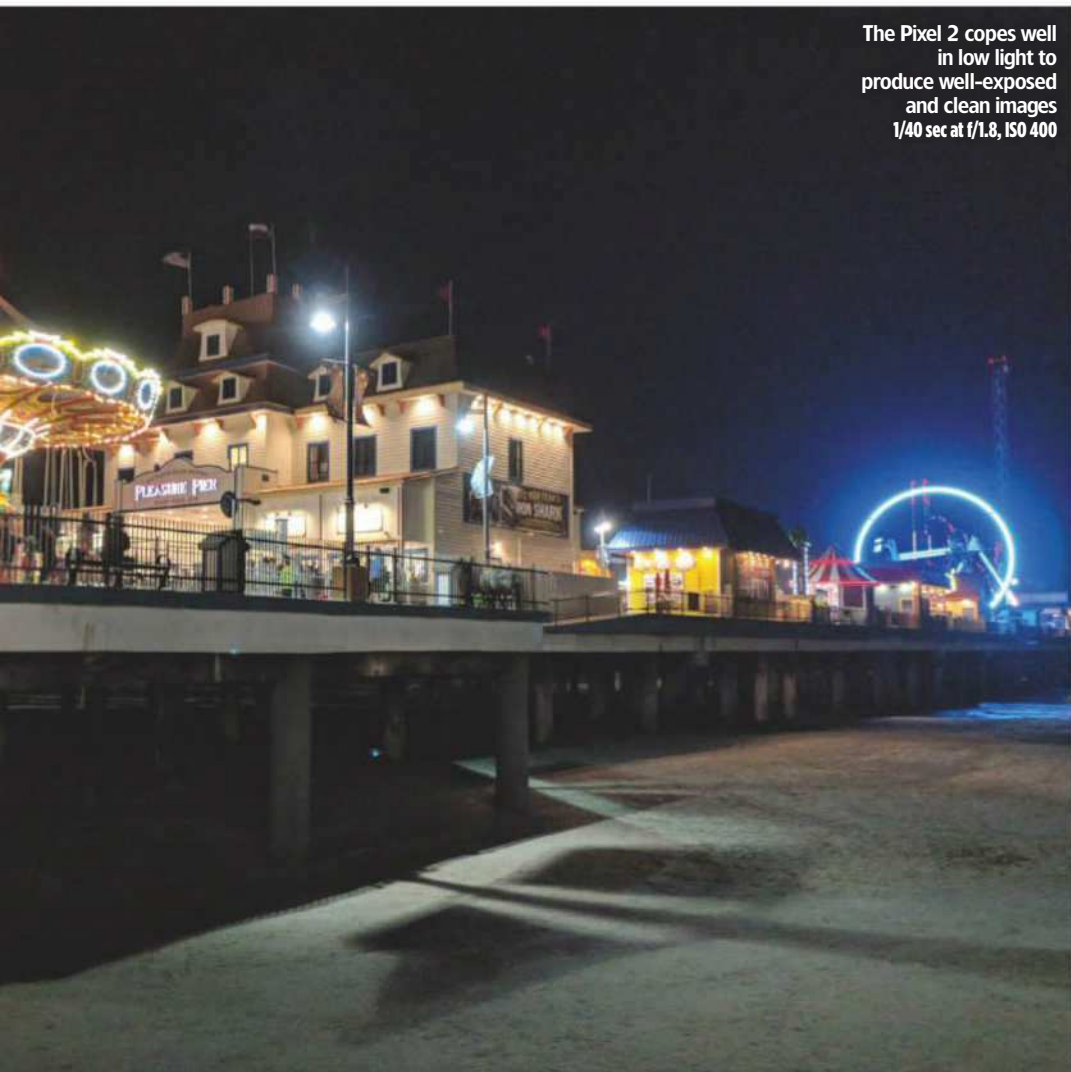
The Pixel 2 is different, because it can apply the same technique, despite the fact it has

only one lens. It uses machine learning, combined with dual-pixel autofocus, to estimate which pixels belong to the subject, and which belong to the background, as well as creating a depth map.

Google claims it has 'trained' the camera using almost one million pictures of people – so while you can still use it with other subjects, when the camera doesn't detect a face, it's not able to compare it with the photos in its archive. The depth-mapping feature works, though, which is why it can still produce relatively pleasing effects.



Portrait Mode also works well with non-human subjects 1/100sec at f/1.8, ISO 284



The Pixel 2 copes well in low light to produce well-exposed and clean images
1/40 sec at f/1.8, ISO 400



Verdict

GENERALLY speaking, smartphones tend to fall into two camps: simple but gets the job done, or more complicated and therefore more appealing to ‘serious’ photographers.

While the Pixel 2 falls into the former, it manages to appeal to enthusiasts by virtue of the fact that it takes such good photographs.

It may not have much pizzazz, but the understated design belies something a lot more impressive underneath. Images are clean and well-exposed, even in low-light. The Portrait mode does what it says on the tin with aplomb, without the need for a second camera unit.

On the downside, not having a second camera means you don’t get a zoom option, something the iPhone X, Samsung S9+ and Huawei P20 Pro all have (albeit in larger devices). There’s also less flexibility than the P20 Pro and Samsung S9+, with no advanced mode, nor the ability to shoot in raw.

Still, if you’re looking for a phone to double up as a point-and-shoot that produces consistently excellent photos, this simple device could be the one for you.

Data file

Google Pixel 2

Rear camera	2.2MP, f/1.8 lens
Front camera	8MP, f/2.4 lens
Display	5in: AMOLED Gorilla Glass 5, 1920x1080, 441ppi (Pixel 2); 6in: pOLED Gorilla Glass 5, 2880x1330, 538ppi (Pixel 2 XL)
Operating System	Android 8.0 Oreo with Google UI
Storage	64GB/128GB (inbuilt)
Dimensions	145.7x69.7x7.8mm (Pixel 2), 157.9x76.7x7.9mm (Pixel 2 XL)
Weight	143g (Pixel 2), 175g (Pixel 2 XL)

focus point. Exposure on the whole is also very well balanced, while automatic white balance does a decent job under a variety of lighting conditions – I rarely strayed from the automatic setting.

Detail when there’s plenty of light is very good. If you examine

images at 100%, it’s possible to see over sharpening. This is a crime that most smartphones are guilty of, but it does result in images that look great on a phone screen, or even printed at up to A4 size. Colours are kept on the right side of realistic while also

managing to remain punchy and vibrant – leaving HDR+ switched on results in natural images for the most part.

The Pixel 2 is also an impressive performer in low light, with the f/1.8 lens helping to keep ISO to a minimum in the majority of situations. Again, it’s advisable not to examine your images at pixel level, but generally the overall impression of detail in high ISO, low light scenarios is very good.

As for the much-lauded Portrait mode, what Google manages to achieve with software alone is really rather good. When you’re looking at an image shot in this mode on a small(ish) screen, you’d be forgiven for thinking a DSLR or CSC was involved in its production at first glance. Of course, as soon as you zoom in, you’ll usually find slightly strange artefacts, while subjects with a complicated outline (such as flowers), don’t always fare well – but for its intended use of portraits, it has a lot of merit.



Colours are vibrant, but remain natural and realistic 1/120sec at f/1.8, ISO 62

Benro GD3WH geared head

Benro's new geared head leaves its competitors trailing, says **Andy Westlake**

● £199 ● www.benro.co.uk

While most serious photographers own a tripod, I suspect few use more than one head. Landscape photographers tend to prefer ball heads for their portability, while those who spend less time carrying their kit to location will likely prefer the convenience offered by three-way heads. But relatively few will have even heard of geared heads, which is a shame as they are the perfect choice for any application that demands precise adjustment, such as macro or architecture.

Until now, such heads have only really been offered by Manfrotto, aside from a few super-expensive alternatives. But now Benro has come up with an excellent design that for many will offer the best compromise between size, sturdiness and price.

The GD3WH uses a layout that's near-identical to Manfrotto's geared heads featuring three large control knobs, one for each axis of movement. Rotating any one of them drives the camera directly in the corresponding direction, allowing highly accurate setting of composition. The head offers the usual 360° panning motion, along with 120° movement in the other two axes, which is enough for almost any situation. For quick and rough repositioning, or flipping the camera over to portrait format, the gearing can be disengaged using the adjacent star-shaped controls, which spring firmly back into place when released.

Not only is the Benro more compact than its closest competitors, it's lighter, too. Its magnesium-alloy construction also feels distinctly sturdier than Manfrotto's plastic XPRO geared head, and is lighter in weight than the aluminium Manfrotto 410 Junior geared head, which is rated to take a similar load.

Another advantage is that the quick release uses Arca Swiss-pattern dovetail plates, which are now a de facto standard. The screw-type clamp is especially well designed: partially undoing it frees the camera plate enough to reposition it, but not to release the camera entirely. For this, you have to pull the locking knob away from the head before you can undo it. It locks again with less than a full turn back, which makes attaching the camera unusually quick.

Verdict

This may be Benro's first attempt at a geared head, but it's an excellent design that gets pretty much everything right. Camera adjustment is smooth and precise, with no hint of backlash, giving sufficient control that I could accurately aim long telephotos with ease. It's small and lightweight enough to carry with you to location, too. Quite simply, it's the new leader of its class.



At a glance

- Three-way geared head
- 145x139x109mm
- Weighs 690g
- 6kg maximum load

Quick release

This works best with the supplied 70mm-long plate, but accepts other Arca Swiss-type dovetail plates, too.

3/8 inch socket

The head fits directly to tripods with standard 3/8 in screws, with a 1/4 in adapter included in the box.

Graduated scales

Each axis of movement has a reference scale showing its current angle, marked in five-degree increments.

Spirit levels

Three strategically placed bubble levels help keep your camera straight, for both landscape and portrait shooting.

ALSO CONSIDER

If price is a serious concern, Manfrotto's £150 MHXPRO-3WG three-way head is well worth a look. But with its plastic construction, it's less sturdy than the Benro, with a maximum rated load of 4kg. It's also larger and a little heavier, at 750g.



TechSupport

Email your questions to: ap@timeinc.com, Twitter @AP_Magazine and #AskAP, or Facebook. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF



ColorMunki Display is for monitors

Printing profiles

Q After lots of deliberation, I purchased a monitor calibration tool (X-rite ColorMunki Display) to improve my printed images. I calibrated the monitor on my HP EliteOne 800 and now find myself at a loss as to what to do next to get the perfect print. Could you advise on the settings to use when printing with my Epson Stylus Photo R1900 printer? Should I use Photoshop CC for colour management rather than my printer, and continue using the built-in specific paper ICC profiles or those created by ColorMunki during the calibration process and shown in the profiles list in Photoshop. My experiments suggest that the ColorMunki profile does not produce a print reflecting what is on the screen, whereas using previously loaded paper profiles do. Have I done something wrong, or has my considerable investment to improve prints been in vain?

Glyn Hopping

A To ensure that the colours you print match those on your monitor, you need a display profile for your monitor and separate print profiles for the paper. In practice, the manufacturers' profiles for paper types are usually accurate enough to get excellent prints.

Your X-Rite ColorMunki Display is only for profiling your monitor. It doesn't make profiles for your printer or papers; to go this step further, you need the ColorMunki

Photo system. Therefore, you should continue to use the paper profiles already on your system, as these are what translate the colour values of your image files correctly to print. In principle, you can use either Photoshop or your printer driver for colour management, and they should give similar results. The key is to ensure you never have both trying to manage colour at the same time, or you'll get odd results due to double-profiling.

Andy Westlake

100-400mm upgrade

Q I want to upgrade my old Canon 75-300mm f/4-5.6 IS USM telephoto zoom to use with my Canon EOS 5D Mark III. Within my budget are the Canon 100-400mm f/4.5-5.6L IS USM, Sigma AF 100-400mm f/5-6.3 DG OS HSM and Tamron 100-400mm f/4.5-6.3 Di VC USD, but can't decide on one.

Keith Potter

A Having owned, used or reviewed the three lenses you mention, I can answer your question, Keith. The Canon 100-400mm f/4.5-5.6 is an appealing option, but it's been superseded by a Mark-II version, so you could source a second-hand version (excellent condition lens costs about £700). The push-pull zoom mechanism, with its associated twist lock, can be prone to slipping though and it's reported that the pump action transfers dust to the inner lenses. I've had to get my lens serviced twice to resolve these issues.

The Sigma and Tamron lenses are brilliant optics, but Sigma hasn't equipped theirs with a tripod collar. If you'd like to mount your lens to a tripod I recommend choosing the Tamron. Bear in mind that you pay £200 more for the Tamron (with a tripod collar included).

Michael Topham

Lens for Sony Alpha 7 III

Q I currently own a Sony Alpha 65 with the 16-50mm f/2.8 SSM lens. I also have a Minolta 75-300mm Beercan and Minolta 35-70mm Macro lens. I really like the 16-50mm lens as it covers most of the photography I like to do – motorhome travel photos across Europe, family photos and a range of landscape and general interest photos. Often, lighting conditions are not ideal. The Minolta lenses are my backup.

I want to upgrade to a Sony Alpha 7 III but after spending on the camera, I won't be able to afford a Sony f/2.8 zoom lens. Third-party f/2.8 lenses also seem expensive, but with their better ISO handling and dynamic range together with IS, the f/4 lenses look quite appealing to me. I would really like some advice on what would be a good alternative lens to pair with my camera. I'm not sure the kit lens available with the camera would be up to the standard of my Sony 16-50mm. Also, ultimately I will need to replace the other two lenses, so I want to get the best standard (non-prime) lens I can afford. One lens that I considered is the Tamron 28-75mm f/2.8 Di III RXD, priced around £700 (the ballpark of my affordability).

David O'Doherty

A You're right to be sceptical about the FE 28-70mm f/3.5-5.6 OSS kit zoom: it would get you started, but has an underwhelming zoom and aperture range. The Tamron 28-75mm f/2.8 looks intriguing and well-priced, but is too new for us to recommend. Meanwhile the most-affordable Sony option is the 24-70mm f/4 OSS ZA (about £749). It's a decent lens, and almost equivalent to your 16-50mm f/2.8 in terms of zoom range. Its smaller f/4 aperture is offset by the larger full-frame format, so you get a similar degree of background blur when shooting wide open.

If you can stretch your budget, I recommend the Sony FE 24-105mm F4 G OSS, which costs £1,199. It combines a handy zoom range with superb optics and very effective IS. One cheaper option is to buy a Canon EF-mount Sigma 24-105mm f/4 DG OS HSM Art for £599, and use it with Sigma's MC-11 mount converter (£199). But you'd lose some handy autofocus modes, and end up with a bulkier set up.

Andy Westlake



David wants the best standard lens for a Sony A7 III



Win!



A day out on a Brighton street photography walk

Wednesday, 13 June, 1-5pm

Birdcage Bandstand Café, 147 Kings Rd, Brighton BN1 2PQ

Win a day out on a Brighton street photography walk with *Amateur Photographer* and Olympus

AP teamed up with Olympus back in March to give readers the chance to spend a day with the company's flagship camera – the OM-D E-M1 Mark II – on a photo walk around Brighton, and to try out some of the excellent lenses in the Olympus range. It was so popular we're doing it again.

Starting at the iconic Victorian Bandstand, our meeting point, you will enjoy the many photo opportunities that Brighton's seafront has to offer, from the rusting remains of the West Pier to the fairground fun of Brighton Palace Pier. We'll take in the magnificent Regency architecture, narrow walkways of the Lanes, Bohemian North Laine and, of course, the spectacular Royal Pavilion.

Your tour will be escorted by AP Editor and Brighton resident, Nigel Atherton, and you'll be shooting on top-of-the-line Olympus OM-D E-M1 Mark II cameras and the finest M.Zuiko lenses. Technical experts from Olympus will be

on hand to help you get to grips with the kit and answer any questions you may have. Tea, coffee and light snacks will also be provided.

Whether you're a beginner or a more experienced photographer, this workshop will not only help you make the most of the photo opportunities presented, but will also give you a chance to try one of the most comprehensive, and compact, camera systems on the market. If you're a DSLR owner looking to switch to a lighter mirrorless kit this is a day not to miss.

Simply sign up today to enter, and you could snap up one of just 15 places on the AP and Olympus Brighton Photowalk.



Readers will be using an Olympus OM-D E-M1 Mark II

HOW TO ENTER

All you have to do to win one of 15 places on the photo walk, is visit our website at www.amateurphotographer.co.uk/brightonphotowalk

Before you enter, please note you must be free to attend the Olympus Brighton Photowalk on Wednesday, 13 June 2018, and be able to make your own way to Birdcage Bandstand Café, 147 Kings Road, Brighton, BN1 2PQ.

The closing date for entries is 30 May 2018

OLYMPUS

Your Vision, Our Future

For your chance to win visit amateurphotographer.co.uk/brightonphotowalk



The Palekh Fed from the front

BLAST FROM THE PAST

The Palekh Fed

John Wade discovers a small work of Russian camera art

LAUNCHED 1963

PRICE AT LAUNCH £25 (original undecorated camera)

GUIDE PRICE NOW £68 (recent auction price for Palekh version)

FED CAMERAS were made in a factory of the same name in the Ukraine. In 1934 they made the Fed-1, which was a copy of the Leica II, introduced in Germany two years before. In 1955 the Fed-2 updated the design a little and in 1961 the Fed-3 streamlined it even more. That's where this camera originated: it's actually a Fed-3, type B.

It's not unusual to see cameras of this type and era with different coloured bodies, the result of modifications by collectors in the UK. This one, however, was decorated in Russia, from where it was acquired.

The artwork on the body is called Palekh, named after a Russian town famed for icon painting, and where this type of miniature folk handicraft began in the 1920s. Palekh is carried out with tempera paint, depicting characters from fairy tales and songs in bright colours against black backgrounds in a smooth design with gold shading.

Usually Palekh is applied to papier-mâché items like small



boxes. Here, the design has been printed onto fabric fitted precisely to the camera body, allowing for the lens, delayed action lever and release button.

As a usable camera, the Fed works fine with an interchangeable Industar-61 52mm f/2.8 lens, coupled rangefinder and focal plane shutter speeded 1-1/500sec. As a collector's item, cameras like this divide opinion.

Some will dismiss it because it was not originally produced in the Fed factory and therefore is not an 'official' camera. Others, delighted that the modification was made in Russia, see a rare and rather beautiful object that is probably a one-off. And if that's not collectable, what is?

The Palekh design continues around the camera back

What's good Unusual design, usable with 35mm film, takes Leica screw-fit lenses.

What's bad To avoid damage, film wind lever must be operated and shutter tensioned before setting a speed; fiddly film loading.



Even the lens cap has its own Palekh addition

Contact

Amateur Photographer, Time Inc (UK) Ltd,
Pinehurst 2, Pinehurst Road, Farnborough,
Hampshire GU14 7BF
Telephone 01252 555 213
Email ap@timeinc.com
Picture returns: telephone 01252 555 378
Email apicturedesk@timeinc.com

Subscriptions

Enquiries and orders email
help@magazinesdirect.com
Telephone 0330 333 1113 Overseas +44 330 1113
(lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)
One year (51 issues) UK £155.50; Europe €259;
USA \$338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports.
Telephone 01707 273 773

Back Issues

Contact 01795 662976; support@mags-uk.com

Advertising

Email liz.reid@timeinc.com
Inserts Call Mona Amarasakera,
Canopy Media, on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Deputy Editor	Geoff Harris
Technical Editor	Andy Westlake
Reviews Editor	Michael Topham
Features Editor	Tracy Calder
Technique Editor	Hollie Latham Hucker
Production Editor	Jacqueline Porter
Chief Sub Editor	Jolene Menezes
Senior Sub Editor	Ailsa McWhinnie
Art Editor	Sarah Foster
Senior Designer	Robert Farmer
Senior Designer	Steph Tebbott
Studio Manager	Andrew Sydenham
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks
Office Manager	Hollie Bishop

Special thanks to The moderators of the AP website: Andrew Robertson, Lisadb, Nick Roberts, The Fat Controller

Advertising

Commercial Manager Liz Reid	07949 179 200
Commercial Director Dave Stone	07961 474 548
Senior Account Manager Sereena Gill	07583 106879
Production Coordinator Chris Gozzett	0203 148 2694

Marketing

Head of Marketing Samantha Blakey

Publishing team

Chief Executive Officer	Marcus Rich
Group Managing Director	Andrea Davies
Managing Director	Gareth Beesley
Editorial Director	Simon Collis

Printed in the UK by the Wyndeham Group
Distributed by Marketforce, 5 Churchill Place,
London E14. Telephone 0203 787 9001

Editorial Complaints We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cop.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at complaints@timeinc.com or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, 161 Marsh Wall, London E14 9AP. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer © is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2018 Amateur Photographer (Incorporating Photo Technique, Camera Weekly & What Digital Camera) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), 161 Marsh Wall, London E14 9AP. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0022 4840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any form or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or amended to any publication or advertising matter without the prior written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DCU subscription price is \$338.99, air freight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156 15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431, US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156 15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), 161 Marsh Wall, London E14 9AP. Air Business Ltd is acting as our mailing agent.

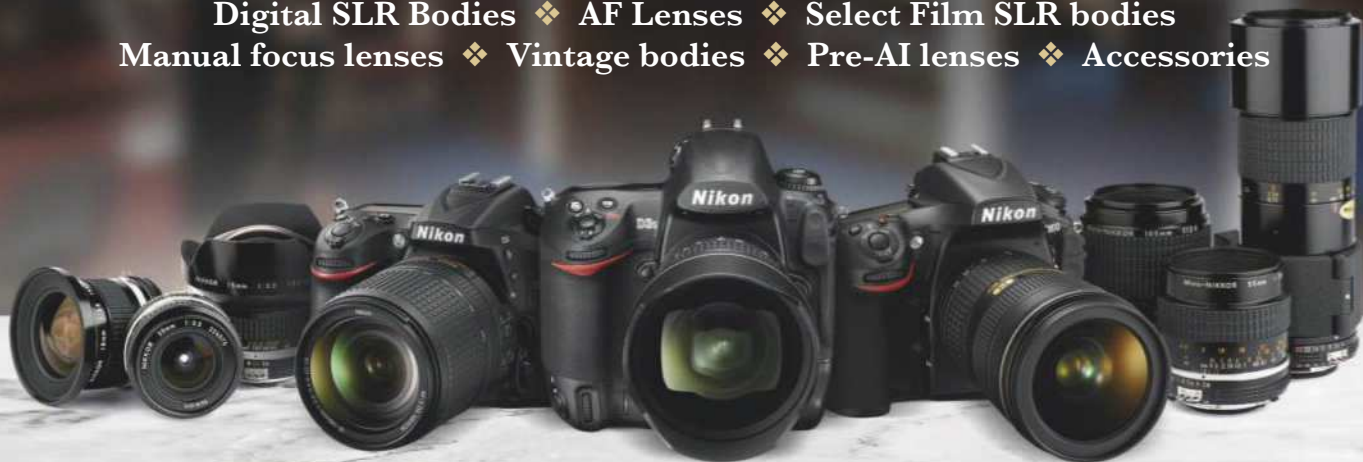
Time Inc.

SELL YOUR **Nikon** TO *Grays of Westminster*[®]

Exclusively...Nikon

Grays of Westminster are always seeking fine examples of Nikon cameras, lenses & accessories including:

Digital SLR Bodies ❖ **AF Lenses** ❖ **Select Film SLR bodies**
Manual focus lenses ❖ **Vintage bodies** ❖ **Pre-AI lenses** ❖ **Accessories**



To obtain a quote please contact us today on
 ☎ 020 7828 4925 or email info@graysofwestminster.co.uk

TAKE THE WORRY OUT OF CLEANING YOUR SENSOR WITH *VisibleDust*

FIND THE PROBLEM

■ Lights and Loupes.

If you can't see the dust and dirt - you can't clean away the dust and dirt. Our products are designed to enable you to identify where and how to clean. We also advise that if you feel your sensor does not need attention after inspection, do nothing!

LIGHT CLEANING NEEDED

■ Dry cleaning.

Brushes and blowers with properties that lift dust and other non-oily materials away easily. Versions available for every sensor size regardless of camera brand. A range of blowers from a simple version to fully filtered, anti-static with dust free air ejection measures are available to suit your needs.

HEAVIER CLEANING NEEDED

■ Wet cleaning.

Liquids specifically designed and manufactured to remove grease, oil, pollen, fingerprints etc whilst still being safe for your precious sensor. When used in conjunction with the correct swab they make light work of removing matter that would otherwise degrade your image. With the current popularity of mirrorless cameras and their potential for the ingress of dirt and foreign bodies due to lack of a mirror, keep these products in your gadget bag ready for use.

OUT & ABOUT? TAKE VISIBLE DUST WITH YOU

■ Convenient kits.

The range of EZ kits bring together everything you need to ensure complete cleaning of your cameras sensor. Kits are available to tackle all of the various cleaning jobs you may have to carry out. They are colour coded **BLUE** for light cleaning, **GREEN** for everyday cleaning and **RED** for heavy cleaning. Kits available in all popular sensor sizes, and as with all **VisibleDust** products, they are suitable for all camera brands and sensors, with or without anti-aliasing filters.

See the entire range in detail at
www.visibledust.co.uk

For details of your nearest stockist please contact...

Tel: (Frazer Allen) 07725 081436
 Tel: (Denys Nelson) 07909 227517

ARTISAN&ARTIST^{*} made in Japan

Unique Photographic Accessories

Luxury Pure Silk Camera Straps



A range of hand made straps made from pure silk by Japanese artisans, to give your camera a distinctive yet functional appearance. Various lengths and colours available. ACAM-312N shown.

Vanity Pouches With Top Handles

Store and protect your mirrorless camera, lens or accessory from dirt & scratches. They can be placed within a larger camera or casual bag, providing protection and quick access to the equipment at all times. Available in 3 different sizes they can be configured to carry two bodies, three lenses or a combination of body and lens. ACAM-60N shown, ACAM-61N & ACAM-63N are alternatives.



Protective Camera Or Lens Wrap

Store and protect your camera or lens from dirt and scratches. This wrap folds neatly around your equipment, the seamless rubber ring then slips over to hold the wrap securely in place. Ideal for carrying equipment in rucksacks or other bags not specifically designed for photo equipment. ACAM-80.



Casual Cord Camera Straps

Made by traditional methods with the same care and precision of our silk straps, this new range offers photographers a colourful and comfortable way to carry their cameras. Available in the colourways shown, they are also available in 2 different lengths. ACAM-701 shown, ACAM-706 also available.



Further details and your nearest stockist can be obtained from...



Alpha Optical Distribution Limited
 Tel: (Frazer Allen) 07725 081436
 (Denys Nelson) 07909 227517
 Email: info@alphaodl.co.uk

Product website: www.artisan-n-artist.com

Digital Photography

CANON EOS 60 BODY COMPLETE.....	MINT- £795.00
CANON 1000D BODY WITH 18-55 EFS MK2.....	MINT-BOXED £159.00
CANON EOS 450D WITH 18-55 LENS & ACCESSORIES.....	MINT-BOXED £145.00
CANON 270X SPEEDLITE + MANUAL.....	MINT CASED £69.00
CANON 430 EX.....	MINT-CASED £69.00
CANON 430 EX II.....	MINT- £39.00
CANON 580EX MK II SPEEDLITE + MANUAL.....	MINT CASED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT-BOXED £195.00
CANON 580 EX SPEEDLITE.....	EXC++-CASED £125.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £169.00
CANON 580 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON 590 EX SPEEDLITE.....	EXC++-CASED £75.00
CANON ST-22 SPEEDLITE TRANSMITTER.....	MINT BOXED £125.00
CANON BG-E11 GRIP FOR 5D MK II.....	MINT BOXED £345.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI X PRO 1 BODY WITH GRIP CHARGER AND 3 BATT'S.....	MINT- £345.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT-BOXED £69.00
FUJI X 100- 55mm f2.8/4.5 R LM OIS XF FUJINON (NEW).....	MINT-CASED £475.00
FUJI X 100- 55mm f2.8/4.5 R LM OIS XF FUJINON + HOOD.....	MINT- £375.00
FUJI 50- 230mm f4.5/6.7 OIS XC LENS FOR X PRO ETC.....	MINT BOXED £245.00
FUJI T100- XCLIO TELECONVERTER FOR X100/100S etc.....	MINT BOXED £195.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.....	MINT BOXED £1,195.00
NIKON D3S BODY COMPLETE.....	EXC++-BOXED £995.00
NIKON D7000 BODY WITH BATT AND CHARGER.....	MINT-BOXED £299.00
NIKON D300S BODY COMPLETE WITH ALL ACCESSORIES.....	MINT BOXED £375.00
NIKON D300S BODY WITH BATTERY,CHARGER,STRAP.....	MINT- £199.00
NIKON D2 IS BODY COMPLETE.....	EXC++-BOXED £375.00
NIKON D3000 COMPLETE WITH 18-55 AFS VR LENS.....	MINT £175.00
NIKON D40 BODY COMPLETE.....	MINT-BOXED £125.00
NIKON MF-D16 BATTERY GRIP FOR NIKON D750.....	MINT BOXED £195.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG D2 ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
PENTAX OPT DIGITAL 24.2 MEGAPIXELS (USED ONCE).....	MINT BOXED £699.00
PENTAX 50mm f1.8 SMC DA LENS + HOOD.....	MINT BOXED £95.00
PENTAX 18 - 50mm f4.5/6.3 DC WR RE LENS + HOOD.....	MINT £125.00
PENTAX 55 - 200mm f4.5/6.3 DA PLM WR + HOOD.....	MINT BOXED £295.00
PANASONIC 45-200mm f4.5/6.3 LUMIX G VARIO M 4/3RDS.....	MINT BOXED £199.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 70 - 300mm f4.5/6.3 ZUIKO DIGITAL ED 4/3rds.....	MINT BOXED £169.00
OLYMPUS 40 - 150mm f3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	MINT CASED £75.00
PANASONIC GP2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
SONY 18 - 250mm f3.5/6.3 APT DT LENS.....	MINT BOXED £325.00
SIGMA 30mm f2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY 20mm f2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 500mm f1.8 REFLEX LENS WITH FLATERS.....	MINT BOXED £395.00
SONY ECM - 1XST1MM STEREO MICROPHONE.....	NEW UNUSED £95.00
MEZ 44V1F1 FLASH UNIT FOR SONI DLSR.....	MINT BOXED £95.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 24mm f1.4 "L".....	MINT £499.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT CASED £999.00
CANON 85mm f1.2 USM "L" MK II LATEST MODEL.....	MINT BOXED £1,045.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER MINT BOXED £525.00	
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED AS NEW £995.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £825.00
CANON 500mm f4 USM "L" IMAGE STABILIZER MK II.....	MINT-CASED £2,999.00
CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 16 - 35mm f2.8 USM "L" LATEST.....	MINT BOXED £999.00
CANON 28 - 70mm f2.8 USM "L".....	MINT- £495.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++-CASED £375.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £999.00
CANON 70 - 200mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £795.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £699.00
CANON 80 - 200mm f2.8 "L" USM WITH HOOD.....	MINT-BOXED £499.00
CANON 20mm f2.8 USM.....	EXC++ £245.00
CANON 24mm f2.8 EF-5 STM PANCAKE LENS.....	MINT BOXED £110.00
CANON 50mm f1.8 MARK I (VERY RARE NOW).....	MINT £129.00
CARL ZEISS 50mm f1.4 PLANAR T1 WITH HOOD.....	MINT £375.00
CANON 60mm f2.8 EFS USM MACRO LENS.....	MINT- £295.00
CANON 85mm f1.8 USM.....	MINT £275.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.8 MACRO.....	EXC++ £195.00
CANON 10 - 22mm f3.5/4.5 USM.....	EXC++ £345.00
CANON 17 - 55mm f2.8 EFS IS STM WITH HOOD.....	MINT £499.00
CANON 18 - 55mm f3.5/5.6 STM VIBRATION REDUCTION.....	MINT £149.00
CANON 18 - 135mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT-HOOD £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £285.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £299.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £399.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DE CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
KENCO EF 1.4X EXTENDER MK L.....	EXC £95.00
KENCO EF 2.0X EXTENDER MK L.....	MINT BOXED £129.00
KENCO EF 2.0X EXTENDER MK II.....	MINT CASED £185.00
KENCO DE CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DEX 1.4 TELECONVERTER.....	MINT CASED £99.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT £125.00
CANON TC-80K3 REMOTE RELEASE/TIMER FOR EOS.....	MINT BOXED £75.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm f2.8 EX HSM ASPHERIC.....	MINT CASED £365.00
SIGMA 105mm f2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm f2.8 MACRO EX D6 USM.....	MINT- £279.00
SIGMA 150mm f2.8 EX D6-US HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm f4.5/5.6 D6 HSM MK2 II.....	MINT CASED £475.00
SIGMA 15 - 30mm f3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00

SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £165.00
SIGMA 18 - 250mm f3.5/6.3 DC SLD HSM OS.....	MINT BOXED £199.00
SIGMA 50 - 150mm f2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 70 - 200mm f2.8 DG HSM OS LATEST.....	MINT- £595.00
SIGMA 120 - 400mm f4.5/6 APO DG HSM OS.....	MINT BOXED £425.00
TAMRON 180mm f3.5 A/P SP D1 MACRO LATEST.....	MINT BOXED £499.00
TAMRON 500mm f8 MIRROR LENS & FILTERS PD MOUNT MINT-CASED £1775.00	
TAMRON 28 - 75mm f2.8 XR D1 LENS LATEST.....	MINT £345.00
TAMRON 28 - 300mm f3.5/6.3 IF LD D ASP VIB CONTROL MINT BOXED £375.00	
TONKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TONKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
LENSBABY COMPOSER WITH 0.42 SUPER WIDE.....	MINT CASED £59.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIODON "G" HOOD, FILTER CAP BL.....	MINT CASED £299.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T1.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX G01 DATABASE FOR CONTAX T3.....	MINT-BOXED £59.00
CONTAX TLA 200 FLASH FOR CONTAX G.....	MINT BOXED £175.00
CONTAX TVS WITH VARIO SONNAR.....	MINT BOXED £199.00
CONTAX 167 MT BLACK BODY.....	MINT BOXED £195.00
CONTAX 167 MT BLACK BODY.....	EXC++ £149.00
CONTAX 137 MA QUARTY BODY.....	MINT BOXED £195.00
CONTAX 137 MA QUARTY BODY.....	EXC++ £49.00
YASHICA ML MOUNT KIT FT 28mm f2.8.....	MINT £75.00
CONTAX 50mm f1.7 AE LENS.....	MINT £95.00
YASHICA/CONTAX 55mm f2.8 ML MACRO LENS.....	MINT £175.00
CONTAX CARL ZEISS 55mm f2.8 AE.....	MINT BOXED £265.00
CONTAX 300mm f4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00

LEICA "M", "R", & SCREW & RANGFINDER

LEICA M9 BLACK BODY CHGR,BATTERY, LEADS.....	MINT- £1,899.00
LEICA DIGILUX 2 COMPLETE.....	EXC++-BOXED £365.00
LEICA DIGILUX 3 COMPLETE.....	MINT-BOXED £495.00
LEICA V LUX TYPE 11.4 COMPLETE.....	MINT £275.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.....	MINT BOXED £1,225.00
LEICA EP2 ELECTRONIC VIEWFINDER 18753.....	MINT BOXED £75.00
LEICA M5 BLACK BODY.....	EXC++ £575.00
LEICA MP BLACK BODY (STILL WRAPPED IN BOX) OPENED.....	MINT BOXED £999.00
LEICA M9 METER BLACK BODY.....	MINT- £295.00
LEICA MDA BODY SER NO 12659X3 CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXICRCA 1975-76.....	EXC++ £399.00
LEICA M9 BODY WITH 5cm f2 SUMMITAR & CASE.....	MINT- £1,195.00
LEICA CL BODY.....	EXC- £365.00
LEICA CM f2.4 SUMMITAR FILM COMPACT.....	MINT- £399.00
LEICA CM ZOOM WITH 35-70mm VAR ELMAR FILM.....	MINT- £575.00
LEICA C3 WITH LEICA 28-40 VAR ELMAR ASP FILM.....	MINT- £195.00
LEICA MINILUX DB EXCLUSIVE DATA BACK VERSION.....	MINT BOXED £465.00
MINOLTA 28mm f2.8 ROKOR FOR CLE / CL LEICA M.....	EXC++ £375.00
LEICA 28mm f2.8 ELMARIT BLACK WITH HOOD.....	MINT- £995.00
ZEISS LEICA M FIT 35mm f2.8 CM BIODON T1 M FIT.....	MINT BOXED £465.00
LEICA 40mm f2 SUMMICRON C FOR CLE / CL FOR M.....	MINT- £395.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
CANON 50mm f1.4 L39 SCREW WITH M ADAPTOR.....	MINT- £225.00
LEICA 5cm f2.8 COLL. ELMAR.....	MINT- £295.00
LEICA 90mm f2 COLLAPSIBLE SUMMICRON.....	MINT £375.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.8 COLLAPSIBLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 90mm f2.8 TELE-ELMARIT BLACK 11800.....	MINT-BOXED £475.00
LEICA 90mm f4 ELMAR C FOR CLE / CL LEICA M.....	MINT- £295.00
LEICA 90mm f4 ELMAR M MOUNT.....	MINT- £165.00
LEICA 155mm f2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 155mm f4.5 HEKTOR.....	EXC- £375.00
VOIGTLANDER 15mm f4.5 SUPER WIDE HELIAR VM III.....	MINT £475.00
VOIGTLANDER 25mm f4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 50mm f1.1 NOKTON VM LEICA M.....	MINT BOXED £565.00
VOIGTLANDER 55mm f1.5 V M ASPH VINTAGE NOKTON.....	MINT BOXED £475.00
VOIGTLANDER Bessa L BODY CHROME.....	MINT £129.00
VOIGTLANDER Bessa T WINDER.....	MINT BOXED £149.00
VOIGTLANDER VC METER II.....	MINT BOXED £175.00
VOIGTLANDER Bessa R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA 35mm f3.5 SUMMARON SCREW IN KEEPER.....	MINT- £375.00
LEICA M2/M3 BROWN LEATHER CASE WITH STRAP.....	EXC++ £55.00
LEICA 5cm f2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £399.00
LEICA 135mm f4.5 HEKTOR IN KEEPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5cm f4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £99.00
LEICA SF24 D FLASH FOR M6-M8 etc.....	MINT- £119.00
LEICA FOWER BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R8 ANTHRACITE BODY WITH STRAP.....	MINT £499.00
LEICA R8 BLACK BODY WITH STRAP.....	MINT £545.00
LEICA R7 CHROME BODY.....	MINT- £365.00
LEICA R8 MOTOR/DRIVE 14313 & CHGR 14124.....	MINT BOXED £345.00
LEICA R8 MOTOR WINDER GRIP FOR R8/R9.....	MINT- £149.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA 28mm f2.8 SUPER ANGLON P/C WITH HOOD.....	MINT-CASED £745.00
LEICA CURTAGON 35mm f4.....	MINT-BOXED £395.00
LEICA 50mm f2 SUMMICRON 3 CAM.....	MINT- £379.00
LEICA 60mm f2.8 MACRO ELMARIT R+MACRO ADAPTOR.....	EXC++ £395.00
LEICA 90mm f2.8 ELMARIT 3 CAM.....	MINT- £375.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
LEICA 80 - 200mm f3.5/4.5 ROM LENS WITH HOOD.....	MINT CASED £575.00
LEICA 80 - 200mm f4.5 ROM LENS BUILT IN HOOD.....	MINT CASED £725.00
LEICA APO-EXTENDRE 2 X ROM.....	MINT CASED £475.00
LEICA PRADIVIT P150 WITH 2 EXTRA SLIDE TRAYS.....	MINT BOXED £55.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,895.00
SWAROVSKI 10x42 SL MAGHAT-STRAP AND COVERS.....	MINT BOXED £195.00
LEICA 10 X 42 TRINOVID BA WITH LEATHER CASE.....	MINT £995.00

LEICA 10 x 25 TRINOVID COMPACT BINOCULAR GREEN.....	MINT-CASED £275.00
LEICA 10 x 25 TRINOVID COMPACT BINOCULAR BLACK.....	MINT-CASED £279.00

Medium & Large Format

BRONICA ETAS PRISM,FOR,BACK & 75mm EII LENS.....	EXC++ £325.00
BRONICA ETAS WLFINDER, BACK & 75mm EII LENS.....	EXC++ £295.00
BRONICA SQB COMPLETE WITH 80mm FINDER & BACK.....	MINT £345.00
BRONICA 50mm f2.8 ZENANON MC.....	EXC++ £399.00
BRONICA 105mm f3.5 LENS FOR ETAS/I.....	MINT- £399.00
BRONICA 110mm f4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm f3.5 ZENANON E MC.....	MINT £399.00
BRONICA 150mm f4 E.....	MINT- £399.00
BRONICA ETASI 120 BACK.....	MINT- £59.00
BRONICA POLAROID BACK FOR ETASI, ETAS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC++ £75.00
BRONICA PLAIN PRISM FOR ETAS/ETASI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETAS/ETASI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETAS, ETASI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC++ £399.00
BRONICA 150mm f3.5 PS LENS & CASE.....	MINT- £165.00
BRONICA 40mm f4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 55mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 150mm f4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATEST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQ/ISO.....	MINT- £399.00
BRONICA SPEED GRIP FOR SQ/ISO.....	MINT- £99.00
BRONICA FLIMBACK SQ-220 FOR SQ/ISO.....	MINT BOXED £79.00
HASSELBAD 120mm f4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
HASSELBAD 90mm f4 FOR X PANI 8 II W KEEPER.....	EXC++ £1,195.00
HASSELBAD 150mm f4 SONNAR T1 BLACK.....	EXC++ £195.00
HASSELBAD 150mm f4 SONNAR CF.....	MINT-BOXED £365.00
HASSELBAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBAD 250mm f5.6 SONNAR SILVER.....	EXC++ £179.00
HASSELBAD HTS 1.5X TLT AND SHIF ADAPTOR.....	MINT BOXED £2,995.00
HASSELBAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBAD H13 EXT TUBE.....	MINT £165.00
HASSELBAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBAD PM63 METERED PRISM FINDER.....	MINT- £275.00
HASSELBAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBAD 142 BLACK CHROME.....	MINT- £129.00
HASSELBAD WINDER CW AND REMOTE.....	MINT £275.00
MAMIYA 6 BODY REALLY NICE CONDITION.....	MINT- £775.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £199.00
MAMIYA 645 SUPER WITH AE PRISM 90mm COMPLETE.....	MINT £365.00
MAMIYA 150mm f3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
MAMIYA M645J COMPLETE WITH 90mm f2.8.....	MINT- £299.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £295.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ FT.....	MINT- £95.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 67.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM f4.6 MACRO FOR 6008.....	MINT- £575.00
YASHICAMAT 124G COMPLETE WITH HOOD + CASE.....	MINT-CASED £375.00

Nikon Auto-Focus & Digital, Lenses Accessories

NIKON 10.5 f2.8 "G" IF-ED AF DX FISHEYE.....	MINT BOXED £399.00
NIKON 28mm f2.8 A/F "D".....	EXC++ £399.00
NIKON 28mm f2.8 A/F "D".....	MINT £1

PARKCameras



Visit our state of the art stores in Burgess Hill (West Sussex) and Central London

Visit our website for directions & opening times for both stores

• Experts in photography • Unbeatable stock availability • Competitive low pricing • UK stock

EOS 7D Mark II

Built for those with a love of speed. Be the first to capture the extraordinary, and grab the moments that other photographers miss.

*Price after £120 cashback. You pay £1,349.00 & claim £120 from Canon UK.

£120 cash back

In stock from £1,229.00*

Canon PowerShot SX730 HS



In stock at £299.00* Available in Black or Silver designs.

*Price after £20 cashback from Canon. Ends 31.08.18

Canon EOS M50



Body only +15-45 IS STM £489.00* £599.00*

*Prices after £50 cashback from Canon. Ends 31.08.18

Canon EOS M6



Body only +15-45 IS STM £539.00* £639.00*

*Prices after £50 cashback from Canon. Ends 31.08.18

SONY α7R III

Reality realized. New worlds.



Refine your sense of reality with the α7R III - an ideal partner offering superior speed, high-resolution imaging, pro-class operability, and reliable performance even under harsh conditions.

Body only £3,199.00

Purchase the Sony α7R III, and benefit from 5% OFF Sony FE mount lenses! See website or call 01444 23 70 60 to learn more.

Canon EOS 2000D



Body only +18-55 IS II £329.00* £429.00*

*Prices after £40 cashback from Canon. Ends 31.08.18

Canon EOS 800D



Body only +18-55 IS STM £609.00* £699.00*

*Prices after £50 cashback from Canon. Ends 31.08.18

Canon EOS 77D



Body only +18-55 IS STM £634.00* £734.00*

*Prices after £85 cashback from Canon. Ends 31.08.18

Sony RX100 V



Body only See website for our finance options £799.00*

*Price after £150 cashback from Sony. Ends 02.09.18

Sony a7



Body only Add a Sony NP-FW50 battery for £59 £649.00*

*Price after £150 cashback from Sony. Ends 02.09.18

Sony a7 III



Body only See website for the latest stock information. £1,999.00

SAVE 5% on Sony FE-Mount lenses with the a7 III

Canon EOS 80D



Body only +18-55 IS STM £1,019.00 £1,099.00

Add a Canon BC-E14 battery grip for only £219.00

Canon EOS 6D Mark II



Body only Add a BC-E21 grip for only £1,728.00 £209.00

12 months 0% finance available. See website.

Canon EOS 5D Mark IV



Body only Add a BC-E20 grip for only £3,249.00 £379.00

24 months 0% finance available. See website.

Sony a6500



Body only +16-70mm £979.00* £1,649.00*

*Prices after £300 cashback from Sony. Ends 02.09.18

Sony FE 16-35mm f/2.8 GM



In stock at £2,199.00*

For even more Sony lenses, see our website

Sony FE 100-400mm f/4.5-5.6 GM OSS



In stock at £2,399.00*

For even more Sony lenses, see our website

Up to £265 cashback on selected Canon lenses this Summer!

Canon cashback available 16.05.18 - 31.08.18. T&Cs apply. See website

	You pay	Cashback	After Cashback
EF 135mm f/2.0L USM	£959.00	£85	£874.00
EF-S 17-55mm f/2.8 IS	£789.00	£85	£704.00
EF-S 18-200mm f/3.5-5.6 IS	£499.00	£85	£414.00
EF 24-70mm f/4L IS USM	£799.00	£175	£624.00
EF 24-105mm f/4L IS II USM	£1,029.00	£110	£919.00
EF 70-300mm f/4-5.6 IS II USM	£464.00	£85	£379.00
EF 100-400mm f/4.5-5.6L IS II USM	£1,949.00	£265	£1,684.00

Learn more at www.parkcameras.com/canon-cashback

D850



Welcome to full-frame FX splendour like you've never seen it before. From the studio to the remotest locations on earth. See our website to learn more!

See website for latest stock information!

Body only £3,499.00

NIKON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£599.00	AF-D 200mm f/4D IF ED	£1,319.00
AF-D 14mm f/2.8D	£1,099.00	AF-S 10-24mm f/3.5-4.5G	£769.00
AF-D 16mm f/2.8D Fisheye	£699.00	AF-S 14-24mm f/2.8G ED	£1,649.00
AF-S 20mm f/1.8G ED	£679.00	AF-S 16-80mm f/2.8-5.6 VR	£899.00
AF-S Nikkor 24mm f/1.4G	£1,899.00	AF-S 16-85mm f/3.5-5.6G	£599.00
AF-S 35mm f/1.8G ED	£449.00	AF-S 18-35mm f/3.5-4.5G	£619.00
AF-S 35mm f/1.8G DX	£179.00	AF-S 18-105mm VR	£219.00
AF-S 40mm f/2.8G ED	£239.00	AF-S 18-200mm ED VR II	£629.00
AF-S 50mm f/1.4G	£349.00	AF-S 18-300mm f/3.5-6.3 VR	£629.00
AF-D 50mm f/1.8	£119.00	AF-S 24-70mm f/2.8 ED	£1,629.00
AF-S 50mm f/1.8G	£189.00	AF-S 24-70mm f/2.8E ED VR	£1,999.00
AF-D 60mm f/2.8 Micro	£409.00	AF-S 24-85mm VR	£449.00
AF-S 60mm f/2.8G Micro ED	£499.00	AF-S 28-300mm ED VR	£829.00
AF-S 85mm f/3.5G DX	£449.00	AF-S 55-200mm f/4-5.6 VR II	£269.00
AF-S 85mm f/1.8G	£429.00	AF-S 70-200mm f/2.8 VR II	£1,999.00
AF-S 105mm f/2.8G VR	£769.00	AF-P 70-300mm f/4.5-6.3G ED	£279.00
AF-D 180mm f/2.8 IF ED	£799.00	AF-S 200-400mm VR II	£6,499.00

Panasonic LUMIX GH5

Delivering incredible 18 MP 6K Photo stills, recording 60p 4K Video - and silent & unobtrusive quick focus make this an outstanding camera for photographers and videographers.

*Price after £100 cashback. You pay £1,599.00 & claim £100 from Panasonic UK.

£100 cash back

In stock from £1,499.00*

Panasonic FZ2000



Our Price For even more cameras, see our website £779.00*

*Price after £100 cashback from Panasonic. Ends 29.05.18

Panasonic GH5S



Now in stock! £2,199.00

12 months 0% finance available. See website.

8mm f/3.5 Fisheye £599.00
LEICA 12mm f/1.4 £1,099.00
14mm f/2.5 Mk II £299.00
30mm f/2.8 ASPH £269.00
42.5mm f/1.7 ASPH £299.00
7-14mm f/4.0 £739.00
35-100mm f/2.8 O.I.S £969.00
45-175mm f/4.0-5.6 £349.00
LEICA 100-400mm £1,299.00

For even more Panasonic lenses, see in store or online.

Epson SureColor SC-P600

A fast, flexible and easy-to-use printer with superior wireless connectivity for professional, high-quality photo prints up to A3+.



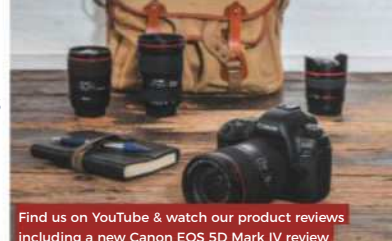
In stock at only £549.00

Visit our website - updated daily
www.parkcameras.com/ap
or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable sales advisors

Monday - Saturday (9:00am - 5:30pm)

01444 23 70 60



Find us on YouTube & watch our product reviews including a new Canon EOS 5D Mark IV review

UK's largest independent photo store Award winning customer service Family owned & Run

Olympus OM-D E-M10 Mark III

16.1
MEGA
PIXELS

8 fps

3.0"

4K

Wi-Fi/ NFC

4K

4K

4K

4K

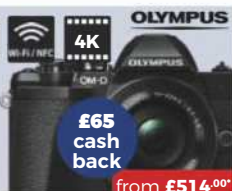
4K

4K

4K

Built for city life; beautifully styled with a retro design combined with the latest in digital camera technology.

*Price after £65 cashback. e.g. You pay £579.00 for the E-M10 III body& claim £65 from Olympus UK.



£65
cash
back

from **£514.00***

LEICA CL

24.3
MEGA
PIXELS

5 fps

3.0"

4K

4K

4K

4K

4K

4K

4K

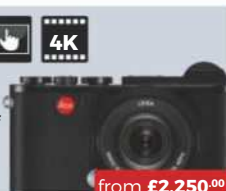
4K

4K

A new addition to the Leica family, using an APS-C System to bring simplicity and the best possible image quality to meet the demands of the ambitious photographer & their lifestyle.

Limited stock now available!

Learn more at parkcameras.com



from **£2,250.00**

Olympus TG-5

12
MEGA
PIXELS

8 FPS

3.0"

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

In stock at only
£379.00
Add the PT-058 underwater housing for £279.99

Olympus E-PL9

16.1
MEGA
PIXELS

8 FPS

3.0"

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

Body only +14-42 EZ
£579.00 **£649.00**
Available in Black, White or Brown designs. See website.

Olympus PEN-F

20.3
MEGA
PIXELS

10 FPS

3.0"

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

Body only +17mm f/1.8
£999.00 **£1,199.00**
Add an Olympus BLN-1 battery for only £49.00

Leica Sofort

In stock from
£250.00
Available in a variety of different colours!

Leica M 240

Body only See website to learn more!
£3,499.00
Add a Leica BP-SCL2 battery for only £110.00

Leica Q - Black

Body only See website to learn more!
£3,495.00
Visit our website to see the Leica Q in Silver!

Olympus E-M10 Mk II

16.1
MEGA
PIXELS

8 FPS

3.0"

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

Body only +14-42 EZ
£384.00* **£484.00**
*Prices after £65 cashback from Olympus. Ends 31.07.18

Olympus E-M5 Mk II

16.1
MEGA
PIXELS

8 FPS

3.0"

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

Body only +12-40mm
£674.00* **£1,124.00***
*Prices after £175 cashback from Olympus. Ends 31.07.18

Olympus E-M1 Mk II

20.4
MEGA
PIXELS

10 FPS

3.0"

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

4K

Body only +12-40mm
£1,499.00 **£2,199.00**
Add a FREE HLD-9 battery grip with the E-M1 Mark II



See the range of Manfrotto Tripods, bags and accessories at www.parkcameras.com/ap, or visit our Burgess Hill or Central London stores and try them out for yourself!

Befree Advanced Aluminum Tripod Twist with ball head



only **£144.00**

MKBFR4BK BH

PIXI Pano360 remotely controlled motorized head



only **£99.00**

MHPXI360

055XPRO3 Aluminum Tripod with 3-way head



only **£229.00**

MK055XPRO3 3W

Hover-25 Aviator Drone Backpack for DJI Mavic & Osmo



only **£129.00**

MB AV BP H 25

Befree Travel Carbon Fibre Tripod with ball head



only **£199.00**

MKBFR4C BH

Camera Cage for Medium size DSLR Cameras



only **£289.00**

MVCCM

Manfrotto Windor Camera Message (Small)

Travel in style with the Windor camera messenger (Small). Ideal for compact system cameras

Exclusive AP Price **£69.95*** Normally £89.95

SAVE
£20!



Used Corner!

Products added DAILY! See in store or visit www.parkcameras.com/used to learn more

Digital SLRs

Canon EOS 600D from **£179.00**
Canon EOS 70D from **£439.00**
Canon EOS 6D from **£639.00**
Canon EOS 5D Mark III from **£899.00**
Canon EOS-1D X from **£1,899.00**
Nikon D800 from **£729.00**
Nikon D4s from **£2,799.00**
Pentax K-1 from **£1,049.00**
Compact System Cameras
Canon EOS M5 from **£559.00**
Sony a7R II from **£1,299.00**
Fujifilm X-T2 from **£949.00**

Lenses

Canon 50mm f/1.4 USM **£229.00**
Canon EF-S 18-135mm IS STM **£209.00**
Canon 70-300mm DO IS USM **£199.00**
Nikon PC-E 24mm f/3.5D **£1,049.00**
Nikon 200mm f/2.8 VR **£2,549.00**
Nikon 70-20

Real Shop

Real People



Real Knowledge

Real Cameras

www.ffordes.com

Fujifilm X Lenses

10-24mm XF R OIS.....	Mint- £689
14mm F2.8 XF.....	E++ / Mint- £479 - £549
18-135mm F3.5-5.6 LM OIS WR XF.....	E++ £499 - £529
18-55mm F2.8-4 R LM OIS XF.....	E+ / E++ £249 - £299
18mm F2 XF R.....	E++ £229 - £249
23mm F1.4 XF R.....	Mint- £599
27mm F2.8 XF.....	E++ £219
35mm F1.4 XF R.....	E++ / Mint- £339 - £349
90mm F2 R LM WR XF.....	E+ £549
100-400mm F4.5-5.6 R WR XF.....	Mint £1,549

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario.....	E++ £499 - £549
12-60mm F3.5-5.6 G Vario OIS.....	E++ £259
12-32mm F3.5-5.6 OIS G.....	E++ £139 - £159
12-35mm F2.8 G X Vario OIS.....	E+ £449
14-42mm F3.5-5.6 Asph OIS.....	E++ £79
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
14-140mm F4-5.8 G OIS.....	E++ £249
35-100mm F4-5.6 OIS Asph G.....	Unknown £189
45-150mm F4-5.6 Asph OIS.....	E+ £109
100-300mm F4-5.6 G OIS.....	E++ £289
100-400mm F4-5.6 G Power OIS.....	Mint- £1,099
DMW-GTC1 2x Front Converter.....	E+ / Mint- £339 - £49
Olympus 12-40mm F2.8 M.Zuiko.....	Mint- £599
12-50mm F3.5-6.3 ED M.Zuiko E++ / Mint- £129 - £139	
12mm F2 ED M.Zuiko - Silver.....	E++ £399
14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £139
17mm F1.8 M.Zuiko - Black.....	Mint- £269
40-150mm F2.8 M.Zuiko Pro.....	E++ £899
75mm F1.8 ED Black M.Zuiko.....	Mint- £489
75mm F1.8 ED Silver M.Zuiko.....	Mint- £489
300mm F6.3 MF Reflex Tokina.....	Mint- £189

Sony E-Mount Lenses

16-70mm F4 ZA OSS.....	E++ £499
16mm F2.8 Nex Lens.....	E+ £69
16-35mm F4 ZA OSS FE.....	E+ £779
18-105mm F4 G OSS.....	E++ £319
18-200mm F3.5-6.3 OSS.....	E++ £349
24-70mm F4 FE ZA OSS.....	E++ £649
24mm F1.4 ED AS UMC Samyang.....	E++ £249
28-70mm F3.5-5.6 FE OSS.....	Mint- £199
30mm F2.8 EX DN Sigma.....	E++ £99
32mm F1.8 Touit E Zeiss.....	E++ £349
35mm F2.8 FE ZA.....	E++ £489
50mm F1.2 AS UMC CS Samyang.....	Mint- £179
50mm F2 Loxia Zeiss.....	Mint £589
70-300mm F3.5-5.6 G OSS FE.....	E+ £789
100mm F2.8 FE STM G OSS.....	Mint- £1,249
QX10 Smart Phone Lens.....	E++ £249

Zeiss ZE/ZF Lenses

Canon Fit: 21mm F2.8 Distagon ZE.....	E+ / Mint- £719 - £789
50mm F2 ZE Macro.....	E++ £729
100mm F2 ZE Macro.....	E++ £879
100mm F2 ZE Macro.....	E++ £879
Nikon Fit: 15mm F2.8 ZF2.....	Unused £1,849
21mm F2.8 Milvus ZF2.....	Unused £1,279
21mm F2.8 ZF2.....	E++ £799
25mm F2.8 ZF.....	E+ / Mint- £399 - £449
25mm F2.8 ZF2.....	E++ £549
50mm F1.4 ZF.....	E++ £349
50mm F2 ZF2 Macro.....	E++ £699
55mm F1.4 Otus-Distagon T* Apo ZF2.....	E++ £2,179
100mm F2 ZF Macro.....	E++ £949
100mm F2 ZF2 Macro.....	E++ £1,049
135mm F2 Apo ZF2.....	E++ £1,149

Canon EOS Lenses

10-22mm F3.5-4.5 EFS.....	E++ £279
10-24mm F3.5-4.5 Di II LD Tamron.....	E++ £249
11-24mm F4 L USM.....	E++ £2,139
12-24mm F4 ATX PRO SD Tokina.....	E++ £279
14mm F2.8 L USM II.....	E+ / E++ £849 - £899
14mm F3.1 T ED AS IF UMC Samyang.....	E+ £199
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £149
15mm F2.8 EF Fisheye.....	E+ £349
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £339
17-40mm F4 L USM.....	E+ / E++ £349 - £389
18-55mm F3.5-5.6 EFS II.....	E++ £59
18-55mm F3.5-5.6 IS STM.....	E++ £79
19-35mm F3.5-4.5 MC.....	E+ £59
20-35mm F2.8 ATX Pro Tokina.....	E+ £239
24-70mm F2.8 L USM II.....	E+ £149
24mm F1.4 L USM.....	E+ / E++ £599 - £699

24mm F1.4 L USM MKII.....	E++ / Mint- £989 - £1,049
24mm F3.5 L TSE.....	Unknown £499
28-75mm F2.8 XR Di AF Tamron.....	E+ £159
28-80mm F2.8-4 L USM.....	E+ £339
28-80mm F3.5-5.6 EF.....	E++ £49
35-135mm F4-5.6 USM.....	E+ £75
45mm F2.8 TS-E.....	E+ £649
50mm F2.5 EF Macro.....	E++ £169
60mm F2.8 Macro USM EFS.....	E++ / Mint- £239 - £259
70-200mm F4 L IS USM.....	E++ / Mint- £599 - £639
70-200mm F4 L USM.....	E++ £339
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4-5.6 Di VC USD Tamron.....	E++ / Mint- £199 - £219
70-300mm F4-5.6 IS USM.....	E++ / Mint- £199 - £229
70-300mm F4-5.6 L IS USM.....	E++ £749
85mm F1.2 L USM MKII.....	E++ £1,049
90mm F2.8 Tilt-Shift Lens.....	E++ £699
100-400mm F4.5-5.6 L IS USM.....	E++ £599
100mm F2.8 USM Macro.....	E++ £259
135mm F2 L USM.....	E++ / Mint- £549 - £599
150-600mm F5-6.3 SP Di VC USD Tamron.....	E++ £449
180mm F3.5 Di Macro AF Tamron.....	E++ £419
180mm F3.5 EF L Macro USM.....	E++ £849
200-400mm F4 L IS USM with Internal 1.4x Extender Lens.....	E++ £8249
200-500mm F5-6.3 Di LD AF Tamron.....	E+ £369
200mm F1.8 L USM.....	Unknown £1,549
200mm F2.8 L USM II.....	E++ £429
300mm F2.8 L IS USM.....	E+ £2,349 - £2,369
300mm F2.8 L IS USM MKII.....	E++ £4,199
300mm F4 L IS USM.....	E+ £549
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM.....	E+ / E++ £2,149 - £2,299
500mm F4 L IS USM.....	E+ £3,449
500mm F4 L IS USM MKII.....	E+ £5,950
500mm F4.5 L USM.....	E+ £2,149
500mm F8 SP Reflex Tamron.....	E+ £199
800mm F5.6 L IS USM.....	E+ £6,989

Sigma - Canon EOS Fit

10-20mm F3.5 EX DC HSM.....	E++ £269
10-20mm F4-5.6 DC HSM.....	E++ £179
17-70mm F2.8-4.5 DC.....	E+ £99
18-50mm F2.8 EX DC.....	E++ £119
20mm F1.8 EX DG.....	E++ £249
300-800mm F5.6 Apo EX DG HSM.....	E++ £3,399
300mm F2.8 Apo DG HSM.....	E++ £1,149
400mm F5.6 AF.....	E+ £99
50-500mm F4-6.3 Apo DG HSM.....	E+ £319
120-300mm F2.8 EX HSM APO DG.....	E++ £699
170-500mm F5-6.3 Apo.....	E+ £159 - £199
180mm F3.5 EX Macro APO.....	E++ £299
500mm F7.2 Apo.....	E+ £149
50mm F2.8 EX DG Macro.....	E++ £149
600mm F8 Reflex.....	E+ £179
800mm F5.6 APO EX DG HSM.....	E++ £2,999

Contax SLR Lenses

25mm F2.8 AE.....	E+ £199
25mm F2.8 MM.....	E++ £349
28-70mm F3.5-4.5 MM.....	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF.....	Unused / New £349 - £399
50mm F1.4 AF.....	E++ £399 - £449
50mm F1.7 AE.....	E+ £89
50mm F1.7 MM.....	E++ £149
70-300mm F4-5.6 AF.....	E++ / Unused £349 - £649
100mm F2 AE.....	E+ £599
135mm F2 (60 Year Edition).....	Unused £2,379
135mm F2.8 AE.....	E+ £229
135mm F2.8 MM.....	E+ / E++ £169 - £199
180mm F2.8 AE.....	E++ £349
200mm F3.5 AE.....	E+ / E++ £129 - £149
200mm F4 AE.....	E++ / Unused £159 - £449
300mm F4 MM.....	E++ £299

Digital Mirrorless

FujiFilm X-Pro2 Body + Grip.....	E++ / Mint- £1,015 - £1,089
X-Pro2 Body Only.....	E+ £949
X-T2 Black Body + Handgrip.....	E+ £1,029
X-T2 Black Body + Vertical Grip.....	Mint- £1,149 - £1,189
X-T2 Black Body Only.....	E++ / Mint- £969 - £989
X-T1 Body + Vertical Grip.....	E++ £489
X-T1 Body Only.....	E++ / Mint- £439 - £479
X-T10 Black Body Only.....	E+ £319
X-T20 Body Only - Black.....	Mint- £649
X-T20 Body Only - Silver.....	Mint- £649
X100F - Black.....	E++ / Mint- £989 - £1,049
X100F - Silver.....	E++ £1,049
Olympus Pen-F Black Body + Grip.....	E+ £719

E-M1 Black Body + HLD-7 Grip.....	E++ £489
E-M1 Black Body Only.....	Exc / E++ £349 - £439
E-M10 MKII Silver Body Only.....	E+ £279
E-M10 MKII Black Body Only.....	Mint- £469
OMD E-M5 Silver Body + HLD6 Grip.....	E++ £289
OMD E-M5 Silver Body Only.....	E+ £229

Panasonic DC GH5 Body Only.....	E++ / Mint- £1,299 - £1,449
GX80 Body Only.....	Mint- £299
GF-3 Black Body.....	E+ £79
G1 Body Only.....	E++ £59

Samyang 14mm F2.8 AE ED AS IF UMC.....	E++ £159
8mm F3.5 UMC CS II Fisheye.....	Mint- £149
20mm F2.8 i-function.....	Mint- £89
500mm F8 + 2x Converter - Samsung NX.....	E++ £99

Sony A7R II Body Only.....	E++ £1,550 - £1,749
A7S II Body Only.....	E++ / Mint- £1,899 - £2,099
A7 II Body + VG-C2EM Grip.....	Mint- £999
A7S Body Only.....	Exc £839
A6500 Body Only.....	Mint- £999
A6000 + 16-50mm.....	E++ £349
A6000 Body Only.....	Mint- £289
NEX5N Body Only.....	E+ £89

Digital SLR Cameras

Canon EOS 100D Body Only.....	E++ £249
EOS 1D MkII Body Only.....	E+ £249
EOS 1D MkIII Body Only.....	E+ £379
EOS 1DX Body Only.....	Unknown £1,699
EOS 20D Body Only.....	E+ £79
EOS 350D Body Only.....	Exc / E+ £49 - £59
EOS 400D Body Only.....	E+ £79
EOS 500D Body Only.....	Unknown / E+ £79 - £129
EOS 5D MkII Body + BG-E6 Grip.....	E+ £649
EOS 5D MkII Body Only.....	E+ / E++ £599 - £649
EOS 5DS Body + BG-E11 Grip.....	Mint- £2,189
EOS 5DS Body Only.....	E++ £1,989
EOS 650D Infra Red Body Only.....	E++ £429
EOS 6D Body Only.....	E++ £749
EOS 77D Body Only.....	Mint- £639
EOS 7D + BG-E7 Grip.....	E++ £439
EOS 7D MkII Body Only.....	E+ £849

Nikon D3 Body Only.....	E+ / E++ £749 - £799
D3300 Body Only.....	E++ £239
D3400 Body Only.....	E++ £289
D3S Body Only.....	E+ £1,149
D4 Body Only.....	E+ / E++ £1,789 - £1,995
D4S Body Only.....	E++ / Mint- £2,989 - £2,999
D50 Body Only.....	E+ £59
D500 Body Only.....	E++ £1,429
D5100 Body only.....	E++ £169
D5500 Body Only.....	Mint- £439
D600 Body Only.....	E++ £619
D7000 Body Only.....	E+ £279
D7200 Body Only.....	E+ / Mint- £629 - £689
D750 Body Only.....	E+ £919
D80 Body + MB-D80 Grip.....	Unknown £59
D80 Body Only.....	Unknown / E+ £79 - £119
D800 Body Only.....	E+ / E++ £969 - £989
D800E Body Only.....	E++ £1,049
D810 Body Only.....	E++ £1,399 - £1,449
D90 Body + MB-D80 Grip. Unknown / E++ £149 - £199	
D90 Body Only.....	E++ £149
Df Body Only.....	E+ £1,399

Sigma SD Quattro + 30mm F1.4.....	Mint £689
SD1 Merrill Body + PG31 Grip.....	Mint- £649
SD10 + EF500 DG ST + Grip.....	E++ £249

Sony A200 + 18-70mm.....	E+ / E++ £129
A200 Body Only.....	E++ £129
A290 + 18-55mm.....	E++ £199
A300 Body Only.....	E+ £119
A33 Body Only.....	E+ £129
A35 + 18-55mm.....	E++ £179
A35 + 18-70mm.....	E+ £159
A5100 + 16-50mm.....	E++ £269
A77 II Body Only.....	Mint- £789

Film Compacts

Canon Sure Shot 80U.....	E++ £39
Sureshot 105 Zoom.....	E++ £25
Sureshot A1.....	E++ £39
Contax TVSII Titanium.....	Unknown £249
TVSIII Titanium.....	Unknown £299
Minox Glora IIf3 - Black.....	E++ £149
Nikon RF.....	E+ £29

Zoom 300.....	E+ £39
Zoom 70WS.....	E+ £25
Olympus Mju II.....	E++ £129
Mju Zoom 105.....	E+ £39
Mju1.....	E+ £99
Pentax Espio 120SW.....	E++ £39
Espio 140.....	E++ £25
Espio 160.....	E+ / E++ £25 - £29
Espio 738 G.....	E+ £25 - £29
Rollei 35 Chrome - German.....	E+ £179
35 Classic - Gold.....	Unused £1,249
B35 Chrome.....	Unknown £39
Zoom X70 Date.....	E+ £29

Hasselblad V

903SWC Complete.....	E+ £2,299
Super Wide C Complete.....	Exc £849
205TCC body + WLF + Back.....	E+ £2,499
503CX Black Body Only.....	E+ £699
503CX Complete + PM5 Prism.....	E+ £1,199
553ELX Black Body Only.....	E+ £399
553ELX Chrome Body Only.....	E+ £299
500CM Gold Edition.....	Unused £3,999
40mm F4 C Black.....	Exc £399
50mm F4 CF.....	As Seen £249
50mm F4 CF FLE.....	Unknown £499
120mm F4 CF Macro.....	Exc / E++ £349 - £499
120mm F4 CFE Macro.....	E++ £999
150mm F4 C Black.....	E+ £149
150mm F4 CF.....	Exc / E++ £249 - £399
160mm F4.8 CB.....	E++ £349
180mm F4 CF.....	E+ £399
250mm F5.6 C Black.....	E+ £129
250mm F5.6 C Chrome.....	E+ £149
250mm F5.6 Chrome.....	As Seen £99
350mm F5.6 C Black.....	E+ £349

Leica M Lenses

16/18/21mm F4 Tri Elmar.....	E++ £2,499
16/18/21mm F4 Tri Elmar + Finder.....	E+ / E++ £2,699 - £2,999
18mm F3.8 Asph M Black.....	E++ £1,499
24mm F1.4 Asph M - Black.....	Mint- £3,289
24mm F2.8 Asph M Black.....	Exc / E++ £899 - £1,099
24mm F2.8 Asph M Black 6bit.....	E+ £1,049
24mm F3.8 Asph M Black.....	E+ £1,099
28mm F2 Asph M Black 6bit.....	E++ £1,899
35mm F1.4 M Titanium.....	E+ £1,899
35mm F2 Asph M Black.....	E++ £1,249
35mm F2 Asph M Black 6bit.....	E++ / Mint- £1,699 - £1,749
35mm F2 Chrome.....	E+ £1,999
50mm F2 M Chrome 6bit.....	E+ £989
65mm F3.5 Elmar.....	E+ / Mint- £179 - £299
75mm F2 Apo M Black 6bit.....	E+ £1,599
75mm F2.4 M Black 6bit + Hood.....	Mint- £999
75mm F2.5 M Black 6bit.....	E+ £549
90mm F2 Apo M Black.....	E+ / E++ £1,499 - £1,799
90mm F2 Apo M Black 6bit.....	E+ £1,649
90mm F2 Chrome.....	E+ / E++ £599
90mm F2 M Black.....	E+ / E++ £749 - £949
90mm F2.5 M Black 6bit.....	E++ £749
90mm F2.8 M Black.....	Exc / E++ £469 - £699
90mm F4 C Elmar.....	E+ £199 - £249

Mamiya 7/II

43mm F4.5 L + Finder.....	E++ / Mint- £699 - £799
50mm F4.5 L + Finder.....	E++ £849
150mm F4.5 L.....	E++ £449
210mm F8 L + Finder.....	E++ / Mint- £299 - £599
Finder 150/210 FV704.....	E++ £149
Quick Shoe AQ702.....	E++ / Mint £79 - £99
ZE702 Polarising Filter.....	E++ / Mint- £69

Mamiya RB67

Pro S Complete.....	E+ £349
Pro S Complete + Meter Prism.....	E+ £399
50mm F4.5 C.....	E+ £149
180mm F4.5.....	E+ £99
180mm F4.5 C.....	E+ £149
CDS Meter Prism.....	E+ £99
Magnifying Hood.....	Exc £49
P Adapter.....	E+ £29
Prism Finder.....	E+ £79
ProS 120 Mag (6x4.5cm).....	E+ £59
ProS 220 Mag.....	E+ £29

Minolta/Sony AF Lenses

Minolta 28-75mm F2.8 D.....	E++ £149
-----------------------------	----------

The Kirk, Wester Balblair, Beaulieu, Inverness. IV4 7BQ.





Prices
correct
when
compiled.
E&OE.

T: 01463 783850

E: info@ffordes.com

Largest Used Equipment *Specialists* Since 1960

28-80mm F3.5-5.6.....	E+ £19
28-80mm F3.5-5.6 AF.....	E+ / E++ £15 - £29
28-85mm F3.5-4.5 AF.....	E+ £49
35-70mm F3.5-4.5 AF.....	E+ / E++ £15 - £25
35-70mm F4 AF.....	E+ £29
50mm F1.7 AF.....	E+ / E++ £49 - £59
50mm F2.8 AF Macro.....	E+ £109
70-210mm F4 AF.....	E+ / E++ £59 - £69
70-210mm F4.5-5.6 AF.....	E+ / E++ £49 - £59
100-200mm F4.5 AF.....	E+ £39
100-300mm F4.5-5.6 AF.....	E+ / E++ £59 - £89
100-400mm F4.5-6.7 Apo AF.....	E+ £399
75-300mm F4.5-5.6 D.....	E+ / E++ £39 - £49
80-200mm F2.8 Apo.....	E++ £549
85mm F1.4 AF.....	E++ £489
100mm F2.8 AF Macro.....	E+ £159
200mm F2.8 Apo AF.....	E+ £589
500mm F8 AF Reflex.....	E+ £299
Sony 16-35mm F2.8 ZA SSM.....	E+ £749
16-80mm F3.5-5.5 ZA.....	E+ £249
16mm F2.8 Fisheye.....	E+ £499
18-200mm F3.5-5.6 DT.....	E+ £239 - £279
18-55mm F3.5-5.6 SAM.....	E+ £49
18-70mm F3.5-5.6 DT.....	E+ £69
300mm F2.8 G SSM II.....	E+ £4,849
500mm F8 Reflex.....	E+ £379
50mm F1.8 DT.....	E+ £59
55-200mm F4-5.6 DT.....	E+ £39
55-200mm F4-5.6 DT SAM.....	E+ £49
70-300mm F4.5-5.6 G SSM.....	E+ £399
75-300mm F4.5-5.6 AF.....	E+ / Mint- £69 - £79
Tamron 17-50mm F2.8 Di II.....	E+ £179
18-200mm F3.5-6.3 XR Di II.....	E+ £399
24-70mm F2.8 Di VC USD.....	Mint- £449
28-75mm F2.8 Di II.....	E+ £159
60mm F2 Di II (if) Macro.....	New £269
70-300mm F4-5.6 Di VC USD.....	E+ / E++ £29 - £39
70-300mm F4-5.6 Di VC USD.....	Mint- £199
Sigma 10-20mm F4-5.6 EX DC.....	E+ £179
12-24mm F4.5-5.6 EX DG.....	E+ £269
16mm F2.8 Fisheye.....	E+ £129
17-70mm F2.8-4 DC OS Macro HSM.....	E+ £199
17-70mm F2.8-4.5 DC.....	E+ £119
20mm F1.8 EX DG.....	E+ £219
24-70mm F2.8 IF EX DG HSM.....	E+ £349
28mm F1.8 Asph.....	Exc £399
28-200mm F4-5.6.....	E+ £39
28-80mm F3.5-5.6 Asph.....	E+ £39
28mm F1.8 EX DG.....	E++ £149 - £199
30mm F1.4 EX DC.....	E+ £189
100-300mm F4.5-6.7 MC.....	E+ £25
600mm F8 Reflex.....	E+ £179
600mm F8 Reflex.....	Exc / E+ £79 - £99
400mm F5.6 AF.....	E+ £149

Nikon AF

F5 Body Only.....	Exc £199
F4 Body Only.....	E+ £179
F100 Body + MB15 Grip.....	Exc £179
F90X + MB10 Grip.....	E+ / E++ £69 - £89
F90X Body Only.....	E+ £59
F80 Black Body Only.....	E+ / E++ £39 - £69
F80 Chrome Body Only.....	E+ £49
10-24mm F3.5-4.5 G AFS DX.....	E++ / Mint- £449 - £459
105mm F1.4 E ED AF-S.....	Mint- £1,589
105mm F2 AF DC.....	E+ £479
12-24mm F4 ATX PRO SD.....	E+ / E++ £239 - £249
12-24mm F4 G AFS DX ED.....	E++ / Mint- £369 - £399
14-24mm F2.8 G AFS ED.....	E+ / E++ £839 - £949
14mm F2.8 AFD.....	E+ / E++ £625 - £749
16-300mm F3.5-6.3 DiII VC PZD Tamron.....	Mint- £299
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £219 - £259
17-50mm F2.8 XR Di II VC LD Tamron.....	E+ £199 - £209
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £239 - £449
18-105mm F3.5-4.5 G AFS ED DX VR.....	E+ / Mint- £99 - £129
18-200mm F3.5-5.6 XR Di Tamron.....	E+ £79
18-300mm F3.5-5.6 AFS DX VR.....	E++ £499
18-55mm F3.5-5.6 AFS II.....	E++ £49
18-70mm F3.5-4.5 G AFS ED DX.....	E+ / E++ £59 - £85
180mm F2.8 ED AF.....	E+ £249
20-35mm F2.8 AFD.....	E+ £39
24-120mm F3.5-5.6 ED AFD.....	E++ £149
24-120mm F3.5-5.6 G AFS ED VR.....	E++ £249
24-120mm F4 AFS G ED VR.....	E++ / Mint- £679 - £749
24-50mm F3.3-4.5 AFD.....	Unknown £59
24-70mm F2.8 Di VC USD Tamron.....	E++ £489
24-70mm F2.8E AFS VR ED.....	E+ £1,449
24-85mm F3.5-4.5 G AFS VR.....	E+ £269
24mm F1.4 G AFS ED.....	E+ £869
24mm F2.8 AFD.....	E+ £189
28-100mm F3.5-5.6 AFG.....	E+ £39

28-300mm F3.8-6.3 Di VC PZD Tamron.....	E++ £429
28mm F1.8 G AFS.....	E++ £399
28mm F2.8 AF.....	E+ £149
28mm F2.8 AFN.....	E+ / E++ £129 - £139
35-105mm F3.5-4.5 AF.....	E+ £79
35-135mm F3.5-4.5 AF.....	E+ £59
35-70mm F3.3-4.5 AF.....	E+ £29
35mm F1.4 AE AS UMC Samyang.....	E+ £239
35mm F1.4 G AFS.....	E++ £849
35mm F2 AFD.....	E++ £199
50-100mm F1.8 DC HSM A Sigma.....	E++ £749
500mm F4 AFS IFED.....	E++ £2,499
50mm F1.4 AFD.....	E+ / E++ £139 - £179
50mm f1.8 AFD.....	Mint- £79
55-200mm F4-5.6 AFS DX G VR.....	E++ £85
55-300mm F4.5-5.6 G AFS VR.....	E++ £189
60mm F2.8 AFD Micro.....	E+ £249
70-200mm F2.8 G AFS ED VR.....	E+ £649
70-200mm F2.8 G AFS ED VR II.....	E+ £999
70-210mm F4-5.6 AF.....	E+ £49 - £59
70-210mm F4-5.6 AFN.....	E+ £59
70-300mm F4-5.6 AFG.....	E++ £59
70-300mm F4-5.6 ED AFD.....	E+ / E++ £89 - £109
70-300mm F4.5-5.6 AFS IF ED VR.....	E++ £299
75-240mm F4.5-5.6 AFD.....	E++ £79
75-300mm F4.5-5.6 AFN.....	Unknown £59
80-200mm F2.8 ED AF.....	E+ £299
80-200mm F2.8 ED AFD.....	E+ £249
80-400mm F4.5-5.6 AFD VR.....	E+ / E++ £359 - £399
80-400mm F4.5-5.6 G AFS ED VR.....	E+ £1,199
85mm F1.4 AFD.....	E+ £499
85mm F1.4 Otus ZF.2.....	E++ £2,179
85mm F1.8 AF-S G.....	E++ £339 - £379
85mm f2.2 Petzval Art Lens Lomo.....	E+ £199
85mm F2.8 D PC Micro.....	Unknown / E++ £799 - £849
85mm F3.5 G AFS Micro VR DX.....	E+ £269
200-400mm F4 G VR AFS IFED.....	E+ / Mint- £1,849 - £2,099
300mm F2.8 IFED AF.....	E+ £979
300mm F4 AF ED.....	As Seen £239
600mm F4 AFS IFED DII.....	E++ £3,949

Nikon Manual Lenses

8mm F4 Fisheye.....	E+ £229
20mm F2.8 AIS.....	E++ £399
20mm F3.5 AIS.....	E++ £189
24mm F2.8 AIS.....	E++ £219 - £279
28mm F2 AI.....	E+ £179
28mm F3.5 Non AI.....	E+ £75
28mm F3.5 PC Shift.....	E+ £279
35mm F2 AIS.....	E+ £189
35mm F2.8 PC Shift.....	E+ £179
45mm F2.8 P.....	E+ £249
50-300mm F4.5 AI.....	E+ £299
50mm F1.2 AIS.....	E+ £399
50mm F1.8 AIS.....	Exc / E++ £59 - £119
70-210mm F4.5-5.6 AIS.....	Unknown £29
75-150mm F3.5 Series E.....	E+ £39
80-200mm F2.8 ED AIS.....	E+ / E++ £1,499 - £1,999
120mm F4 Medical.....	E+ / E++ £399 - £499
180mm F2.8 ED AIS.....	E+ £289
200mm F4 AIS.....	E+ £129
200mm F5.6 Medical.....	E+ / E++ £269 - £399
300mm F2.8 ED AIS.....	Exc £479
300mm F4.5 Ai.....	E+ £129
300mm F4.5 ED Ai.....	Unknown £149
300mm F4.5 Non AI.....	E+ £125
400mm F2.8 IFED AIS.....	Exc £1,189
400mm F4.5 Nikkor-Q Auto.....	E+ £689
500mm F4 P IFED AIS.....	Exc £799
500mm F8 Reflex C.....	E+ £179

Nikon MF Film Cameras

FM3A Chrome Body Only.....	E++ £599
FM2N Black Body Only.....	E+ £249
FM2N Chrome Body Only.....	E+ £249 - £259
FM Black Body Only.....	E+ £139
F2A Black Body Only.....	E++ £399
F 'Red Dot' Chrome Body Only.....	E+ £899
FS + 50mm F2.....	E+ £499
FG Chrome Body Only.....	E+ £79
FG20 Black Body Only.....	E+ £79
FG20 Chrome Body Only.....	E+ £59 - £69
FTN Chrome + 50mm F2 AI.....	E+ £129
FTN Chrome Body Only.....	As Seen / E+ £59 - £75
EM Body Only.....	Exc £25
IVA + 28mm F3.5 UW + SB103 Flash.....	As Seen £299



Leica D-LUX
Inspired by life

£799

+ Free 16GB SD CARD



Leica V-LUX
Typ 114

£879

+ Free 32GB SD CARD



Leica Q
Classic design

£3489

+ FREE Leica BP-DC12
Spare Battery



Leica M10
The camera..

£5789

+ FREE Spare Leica Battery

WE OFFER THE BEST
PART EXCHANGE VALUES
ON YOUR PRE-OWNED
CAMERA EQUIPMENT

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH

• Over 19,000 Products • Free Delivery on £50 or over • We can deliver on Saturday or Sunday*

SONY

A7 Mark III



New

A7 Mk III Body £1999

A7 Mark III Body £1999
A7 Mark III + 28-70mm £2199
A7 Mark II Body £1199
£999 inc. £200 Cashback*
A7 Mark II + 28-70mm £1399
£1199 inc. £200 Cashback*

A6500



A6500 From £1279

A6500 Body £1279
£979 inc. £300 Cashback*
A6500 + 16-70mm £2099
£1799 inc. £300 Cashback*
A6300 Body £779
£579 inc. £200 Cashback*
A6300 + 16-50mm £879
£679 inc. £200 Cashback*

A7R Mark III



A7R Mk III Body £3199

A7R Mark II Body £2399
£1999 inc. £400 Cashback*
A7S Mark II Body £2399
£2199 inc. £200 Cashback*
A7S Body £1699
£1499 inc. £200 Cashback*
A7 Body £799
£649 inc. £150 Cashback*
A6000 £499
£449 inc. £50 Cashback*

A6000



A6000 From £429

A6000 Body £429
£379 inc. £50 Cashback*
A6000 + 16-50mm £499
£449 inc. £50 Cashback*

*Sony Cashback ends 02.09.18

Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



A7 III Body £1999
Lens available separately



D5 Body £5389

D5 Body £5389



D500 From £1799

D500 Body £1799
D500 + 16-80mm £2599



D850 Body £3499

D850 Body £3499



D750 From £1749

D750 Body £1749
D750 + 24-85mm £2199
D750 + 24-120mm £2379

LUMIX

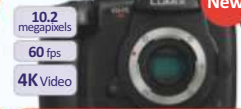
GX9



GX9 From £699

New GX9 Body £699
New GX9 + 12-60mm £879
GX80 + 12-32mm £499
£449 inc. £50 Cashback*
GX800 + 12-32mm £349

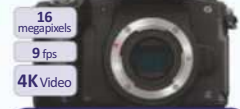
GH5S



GH5S From £2199

New GH5S Body £2199
GH5 Body £1599
£1499 inc. £100 Cashback*
GH5 + 12-60mm £1799
f3.5-5.6 £1649 inc. £150 Cashback*

G80



G80 From £629

G80 Body £629
£579 inc. £50 Cashback*
G80 + 12-60mm £749
£649 inc. £100 Cashback*
G7 + 12-60mm £549

*Panasonic Cashback ends 29.05.18

RECOMMENDED LENSES:

Panasonic 25mm f1.7 G £148
Panasonic 42.5mm f1.7 £299
Panasonic 200mm f2.8 DG £2699
Panasonic 12-35mm f2.8 II Lumix G X £879

Panasonic 14 140mm f3.5 5.6 £549
Panasonic 45 100mm f4 5.6 ASPH OIS £179
Panasonic 45 175mm f4.0 5.6 £349
Panasonic 100 300mm f4 5.6 II £549
Panasonic 100-400mm f4 6.3 £1299

View our full range of cameras at wex.co.uk/cameras

OLYMPUS

OM-D E-M1 II



OM-D E-M1 II From £1499

OM-D E-M1 II Body £1499
OM-D E-M1 II + 12-40mm £2199
OM-D E-M5 II Body £899
£724 inc. £175 Cashback*
OM-D E-M5 II + 12-40mm £1249

E-M10 III

Black or Silver



E-M10 III From £579

£514 inc. £65 Cashback*
New OM-D E-M10 III + 14-42mm £649
£584 inc. £65 Cashback*
OM-D E-M10 II Body £449

RECOMMENDED LENSES:

Olympus 25mm f1.2 Pro £1099
£949 inc. £150 Cashback*
Olympus 45mm f1.2 Pro £1199
£1049 inc. £150 Cashback*
Olympus 75mm f1.8 £699

*Olympus Cashback ends 31.07.18

PENTAX

K-1 II



K-1 II Body £1799

K-1 II Body £1799
KP Body £999
K-3 II Body £799
K-70 from £599

RECOMMENDED LENSES:

Pentax 15-30mm f2.8 £1449
Pentax 28-105mm f3.5-5.6 £529
Pentax 55-300mm f4.5-6.3 £389

FUJIFILM

X-H1



X-H1 From £1699

New X-H1 £1699
New X-H1 + Grip £1949
X-T2 Body £1249
X-T2 + 18-55mm £1499

X-Pro2



X-Pro2 From £1399

X-Pro2 Body £1399
£1224 inc. £175 Cashback*
X-Pro2 Silver + XF23mm £2020
£1845 inc. £175 Cashback*

FUJINON LENSES

Fujifilm 16mm f1.4 R WR XF £849
£759 inc. £90 Cashback*
Fujifilm 56mm f1.2 R XF £849
£759 inc. £90 Cashback*
Fujifilm 80mm f2.8 LM OIS £1149
£1019 inc. £130 Cashback*

*Fujifilm Cashback ends 02.07.18

Norwich - Wex Photo Video
Unit B, Frenbury Estate, NR6 5DP.
Tel: 01603 481933

Birmingham - Wex Photo Video
Unit 2, 100 Hagley Road, B16 8LT.
Tel: 01213 267636

Belfast - Calumet
Unit 2, Boucher Plaza, BT12 6HR.
Tel: 02890 777770

Bristol - Calumet
Montpelier Central Station Road, EH5 5HG.
Tel: 01179 422000

London - Wex Photo Video
37-39 Commercial Road, E1 1LF.
Tel: 02073 801144

Edinburgh - Wex Photo Video
Bonnington Business Centre, EH5 5HG.
Tel: 01315 539979

Manchester - Calumet
Unit 4, Downing Street, M12 6HH.
Tel: 01612 744455

Glasgow - Calumet
Unit 1, Oakbank Industrial Estate, G20 7LU.
Tel: 01612 744455

• 30-Day Returns Policy[†] • Part-Exchange Available • Used items come with a 12-month warranty^{††}

Canon | PRO PARTNER

Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

EOS 5D Mark IV Body **£3249**

30.4 megapixels | 7.0 fps | Full Frame CMOS sensor

EOS 5D Mark IV Body £3249

Canon | PRO PARTNER

EOS 200D

24.2 megapixels | 5.0 fps | 1080p movie mode

EOS 200D From **£489**

EOS 200D Body £489
£439 inc. £50 Cashback*
 EOS 200D + 18-55mm £559
£509 inc. £50 Cashback*
 EOS 200D + 18-135mm £799
£749 inc. £50 Cashback*
 EOS 750D Body £509
 EOS 750D + 18-55mm £579
 EOS 1300D Body £279
 EOS 1300D + 18-55mm £349

Canon | PRO PARTNER

EOS 80D

24.2 megapixels | 7.0 fps | 1080p movie mode

EOS 80D From **£1019**

EOS 80D Body £1019
 EOS 80D + 18-55mm £1099
 EOS 80D + 18-135mm £1299
 EOS 77D Body £719
£634 inc. £85 Cashback*
 EOS 77D + 18-55mm £819
£734 inc. £85 Cashback*
 EOS 77D + 18-135mm £1079
£994 inc. £85 Cashback*
 EOS 800D Body £659
£609 inc. £50 Cashback*
 EOS 800D + 18-55mm £749
£699 inc. £50 Cashback*

Canon | PRO PARTNER

EOS 7D Mark II

20.2 megapixels | 10.0 fps | 1080p movie mode

EOS 7D Mark II Body £1349

EOS 7D Mark II Body £1349
£1229 inc. £120 Cashback*

Canon | PRO PARTNER

EOS 6D Mark II

26.2 megapixels | 6.5 fps | 1080p movie mode | Full Frame CMOS sensor

EOS 6D Mark II from £1728

EOS 6D Mark II Body £1728
 EOS 6D Mark II + 24-105mm £2079

Canon | PRO PARTNER

EOS 5DS R

50.6 megapixels | 5.0 fps | 1080p movie mode | Full Frame CMOS sensor

EOS 5DS R Body £3449

EOS 5DS R Body £3449
 EOS 5DS Body £3095

Canon | PRO PARTNER

EOS 1D X Mark II

20.2 megapixels | 16.0 fps | Full Frame CMOS sensor

EOS 1D X Mark II Body £5429

EOS 1D X Mark II Body £5429

*Canon Cashback ends 31.08.18

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

wex.co.uk

*Excludes items marked as incomplete or for spares

Tripods

Series 3 45 XL
 • 202cm Max Height
 • 10cm Min Height

New Systematic Tripods:
 Series 3 45 XL £789
 Series 3 35 L £699
 Series 5 45 XL £999
 Series 5 65 G £1139

Manfrotto Imagine More

MT055XPRO3
 • 170cm Max Height
 • 9cm Min Height

MT055XPRO3 £165
 MT055XPRO3 Carbon Fibre £299
 MT055XPRO4 Carbon Fibre £299

Manfrotto Imagine More

Wex exclusive
Befree One Travel Tripod - Red
 • 130cm Max Height
 • 49cm Min Height

Aluminium Available in Black, Red, and Grey... from £79

JOBY®
Gorillapod Kit 1K
 • Flexi-Tripod legs
 • 21cm Closed Length
 • 1kg Max Load

Gorillapod: Gorillapod 500 £35
 Gorillapod Kit 1K £52
 Gorillapod Kit 3K £85
 Gorillapod Kit 5K £149

Flashguns & Lighting Accessories

Canon | PRO PARTNER

Speedlites:

470EX AI £499
 600EX II-RT £599
 430EX III-RT £299
£239 inc. £60 C/b*

Macrolites:

MR-14EX II £739

Speedlights:

SB-5000 £499
 SB-700 £259

Kits:

R1 Close-Up £439
 R1C1 £629

Flashguns:

HVL-F43M £249
£169 inc. £80 C/b*
 HVL-F60RM £619

SONY

Flashguns:

FL-300R £134.99
 FL-600R £279
 AF 540 FGZ II AF 360FGZ II £349

*Sony Cashback ends 02.09.18

Flashguns:

44 AF-2 £169
 M400 £199
 S2 AF-1 £199
 64 AF-1 £309

Macro flash:

15 MS-1 £299

SIGMA Flashguns:

EF 610 DG ST £109
 EF 610 DG Super £169

Macro flash:

EM-140 DG Macro Flash £329

Nissin Flashguns:

i40 £159
 i60A £239

SEKONIC®

Sekonic L-308S £150
 Pro L478DR £389
 Speedmaster L-858D £600

PocketWizard

MiniTT1 £165
 FlexTT5 £199
 Plus III Set £229
 PlusX Set £149

Macro flash:

5-in-1 Reflector £24.99

3m Background Support £99

FlashBender2 XL Pro Lighting System £94.99

FlashBender2 £37.95

INTERFIT

Wall Mounting Kit £61.99
 Folding Softbox From £49
 Reflector Bracket £28.99

westcott

Omega Reflector £119
 Collapsible Umbrella Flash Kit £109

Lastolite

Ezybox Speed-Lite 2 £47
 Ezybox Hotshoe From £117
 EzyBalance Grey/White £22

Background Support £139

TriFlip Kits From £71

Urban Collapsible £163

Off Camera Flash Cord From £33

Reflectors:
 50cm £24
 75cm £39
 95cm £62
 120cm £76

Tilthead bracket £26

Terms and Conditions All prices incl. VAT at 20%. Prices correct at time of going to press. **FREE Delivery**** available on orders over £50 (based on a 4-day delivery service). For orders under £50 the charge is £2.99** (based on a 4-day delivery service). For Next Working Day Delivery our charges are £4.99**. Saturday deliveries are charged at a rate of £7.95**. Sunday deliveries are charged at a rate of £8.95**. (**Deliveries of very heavy items, to N.I. or remote areas may be subject to extra charges. E. & O.E. Prices subject to change. Goods subject to availability. Live Chat operates between 9.30am-6pm Mon-Fri and may not be available during peak periods. *Subject to goods being returned as new and in the original packaging. Where returns are accepted in other instances, they may be subject to a restocking charge. **Applies to products sold in full working condition. Not applicable to items specifically described as "NFI" or incomplete (i.e. being sold for spares only). Wex Photo Video is a trading name of Calumet Photographic Limited (Company Registration no. 00425579) and Warehouse Express Limited (Company Registration no. 03366976). ©Warehouse Express Limited 2018. *CASHBACKS are redeemed via product registration with the manufacturer. Please refer to our website for details.

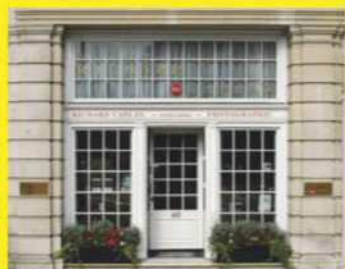
RICHARD CAPLAN

60 Pall Mall, London SW1Y 5HZ
tel: 0207 807 9990

Leica Specialist

HASSELBLAD

www.richardcaplan.co.uk



LEICA M BODIES/KITS					
Leica M-P (240) black, half case, boxed	E3,200	Leica 35mm/2 SUMMICRON-R v2, ROM, mint	E1,199	Leica Ball head for table-top tripod	E75
Leica M (240) black or silver from	E2,699	Leica 60mm/2.8 Macro-Elmarit-R+macro adaj	E499	Leica 21mm viewfinder, silver, metal	E375
Leica M Monochrom (246) Pelle case	E4,499	Leica 28-70mm VARIO-ELMAR-R ROM v2	E499	Leica 21-24-28mm viewfinder, silver	E249
Leica M Monochrom, new sensor, half case	E2,195	Leica 28-70mm VARIO-ELMAR-R v1	E199	Leica 24mm viewfinder, black, metal	E399
Leica M Monochrom, new sensor, half case	E2,295	Leica 90mm/2.8 ELMARIT-R inc ELPRO 3	E599	Leica 24mm viewfinder, black, plastic	E249
Leica M9 black, new sensor, mint	E2,199	Leica 180mm/3.4 APO-TELYT-R, 3-cam	E599	Leica 28mm viewfinder, black, plastic	E199
Leica M6 Einstuck kit, boxed, complete, mint		Leica 180mm/4 ELMAR-R inc 2x extender	E499	Leica 1.25x viewfinder magnifier	E175
inc 35mm/1.4 ASPH and share certificate	E4,699	Leica 70-180mm VARIO-APO-ELMARIT-R	E4,750	Leica 1.4x viewfinder magnifier	E179
Leica M7 black paint/ostrich skin, 0.72				Leica Microphone adapter set M	E99
a-la-carte, boxed	E2,300	LEICA SCREW MOUNT EQUIPMENT			
Leica M6 classic, black, inner box, mint-	E1,299	Leica If silver body (1951)	E349	HASSELBLAD H SYSTEM EQUIPMENT	
LEICA M LENSES		Leica Ifc 'shark skin' silver body (1949)	E349	Hasselblad H3D-50II less than 10k actuations	E3,995
Leica 16-18-21mm/4 + finder, boxed, mint	E3,250	Leica IIIb silver body (1939)	E299	Hasselblad H1 kit with 80mm lens	E1,750
Leica 21mm/1.4 SUMMILUX-M ASPH, boxed	E3,895	Leica IIIc silver body (1941)	E299	Hasselblad HCD 28mm lens	E2,350
Leica 35mm/2 black, latest, as new	E2,195	Leica 2.8cm/5.6 SUMMARON +500BK hood	E1,749	Hasselblad HCD 35-90mm lens	E1,750
Leica 35mm/2 black chrome edition, boxed	E3,995	Leica 7.3cm HEKTOR black	E899	Hasselblad HC 50-110mm lens	E1,995
Leica 40mm/2 SUMMICRON-C, hood	E449	Leica 90mm/4 ELMAR 3-element	E795	Hasselblad HC 120mm MACRO lens	E1,995
Leica 50mm/0.95 silver, mint, boxed	E6,995	Leica 90mm/4 ELMAR	E129	Hasselblad HC 210mm lens	E1,995
Leica 50mm/2 SUMMICRON-M v5 6-bit	E1,199	Leica 135mm/4.5 HEKTOR from	E75	HASSELBLAD V SYSTEM EQUIPMENT	
Leica 50mm/2 SUMMICRON-M v4 boxed	E999	<div>WE WANT YOUR USED EQUIPMENT PART-EXCHANGE CASH PURCHASES COMMISSION SALES</div>		Hasselblad 205TCC kit with A12 back	E5,999
Leica 50mm/2.8 ELMAR-M, black w/hood	E699			50mm/2.8, 110mm/2, 250mm/4 all TCC	E5,999
Leica 5cm/2 SUMMICRON (cleaning marks)	E249			Hasselblad 500ELM kit with 80mm	E1,595
Leica 75mm/2.5 SUMMARIT-M, boxed	E799			10 Years On The Moon' edition	E1,595
Leica 90mm/2 APO-SUMMICRON-M, 6-bit	E2,699	OTHER LEICA ITEMS		Hasselblad 40mm/4 DISTAGON C	E399
Leica 90mm/2 SUMMICRON-M from	E849	Leica 90-280mm APO-VARIO-SL, mint, boxed	E4,250	Hasselblad 50mm/4 DISTAGON CF FLE, mint	E699
Leica 90mm/2.8 ELMARIT-M silver	E999	Leica R lens to M body adapter	E199	Hasselblad 60mm/3.5 DISTAGON C	E399
Leica 90mm/2.8 TELE-ELMARIT v1 black	E499	Leica M lens to SL/TL/CL body adapter	E249	Hasselblad 80mm/2.8 PLANAR CFE, boxed	E1,295
Leica 9cm/4 ELMAR	E129	Leica SF20 flashgun from	E99	Hasselblad 120mm/4 MAKRO-PLANAR CFE	E1,495
Leica 135mm/3.4 APO-TELYT-M	E1,499	Leica Table-top Tripod with ball head	E199	Hasselblad 250mm/5.6 SONNAR Cfi	E899
Leica 135mm/3.4 APO-TELYT-M, 6-bit, mint	E1,995			Hasselblad 350mm/4 FE	E1,695
Leica 135mm/2.8 ELMARIT (goggles) from	E249			Hasselblad 2x MUTAR	E149
LEICA R EQUIPMENT				LARGE FORMAT/PANORAMIC	
Leica R9 steel grey body	E499			Linhof Technorama 617s III + 72mm lens	E1,599
Leica 19mm/2.8 ELMARIT-R v2 ROM, mint-	E2,499			finder, EXC+++ , serial no D111111	E199
Leica 21mm/4 SUPER-ANGULON-R	E799			including original boxes	E4,995
				Art Panorama 170mmkit +90mm lens, finder	E1,499
				Linhof Technika 6x9 body	E999
				Sinar F kit, inc 65mm/8, 90mm/6.8, 135mm/4.7	E999
				case, lens hood, wide bellows, ext rail, case	E999
				Rodenstock 120mm/5.6 APO-MACRO-SIRONU	E2,695
				Zeiss 135mm/3.5 PLANAR (linhof select)	E699
				Schneider 165mm/8	E750
				MISCELLANEOUS	
				Contax G2 + 45mm lens, good condition	E199
				Contax G 90mm/2.8 lens with hood	E299
				Canon EOS 1V body	E225
				Canon 50mm/1.4 EF lens	E499
				Canon 17-40mm/4 EF L lens	E99
				Canon 2X Extender EF	E1,599
				Nikon D810 body with MB-D12, mint, boxed	E1,399
				only 150 shutter actuations	E4,499
				Nikon Df body, silver	E99
				Nikkor 400mm/2.8 ED mkII, inc case, hood	E99
				Nikkor 18-55mm AF-S G VR + hood	E325
				Nikkor 35-135mm/3.5-4.5 AIS	E199
				Nikkor 10.5mm/2.8 fisheye, boxed	E199
				Tokina 28-70mm/2.8 ATX PRO (for Nikon)	E1,599
				Sony A7R mkII, boxed, mint	E599
				Sony A7R body from	E499
				Sony 24mm/1.8 ZA, boxed	E799
				Zeiss Loxia 21mm/2.8 (for sony) boxed	E399
				Hasselblad 16mm/2.8 (sony mount), mint	E199
				Leica LRF800 laser rangefinder	E199
				E&OE, P&P E10 - next day delivery.	

H A S S E L B L A D

Hasselblad Day at Richard Caplan Photographic
Wednesday 13th June 2018 10am - 4pm

save £500

if you purchase a Hasselblad X1D-50c silver body and any XCD lens on the day



Expert advice
and demonstrations
of the latest
Hasselblad products



RATED 5 STARS ON TRUSTPILOT.COM



Taken by MPB's Ian Howorth

THE WORLD'S BEST MARKETPLACE FOR USED CAMERAS & LENSES

HUNDREDS OF PRODUCTS ADDED EVERY DAY



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products



Super fast payment
for sellers



Market leading prices
when buying or selling

#MYMPB



FIVE STAR CUSTOMER SERVICE • TRUE MARKET VALUE WHEN BUYING OR SELLING • SIX MONTH WARRANTY
SIMPLE SELLING AND TRADING • FREE COLLECTION • 16 POINT EQUIPMENT GRADING SYSTEM • PRODUCTS ADDED DAILY



Buy, sell or trade at www.mpb.com • 0330 808 3271 • @mpbcom



Amateur Photographer CLASSIFIED

Accessories



Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

Free Collection

Contact Jonathan Harris for an immediate quote:
info@worldwidecameraexchange.co.uk
 or phone 01277 631353

Same-day Payment

Looking to buy? Please visit our website:
www.worldwidecameraexchange.co.uk

EXCEPTIONAL QUALITY • SENSATIONAL PRICES • SPEEDY SERVICE

ProAm IMAGING

Multi Award Winning Service



Scored MAX 25 out of 25 Value For Money

Group Test of Lab... Advanced Photographer

EXAMPLES OF OUR LOW VAT INCLUSIVE PRICES

8x6"	12x10"	18x12"
30p	75p	£1.25

ProAm Imaging Ltd. 17, Northgate, Bradford. BD1 3JR.
 (T) 01274 723622 (F) 01274 735389 (E) sales@proamimaging.com

Please visit our website for full details of how to order and easily prepare your files for printing

www.proamimaging.com

Black & White Processing

KAREN WILLSON, BRISTOL

Superior quality processing & printing.

Tel: 01179 515671

www.kwfilmprocessing.co.uk

Amateur Photographer

Professional B/W Colour Printing.
 Hand Processing all types of films from 35m-5x4
Develop and Contacts £6.50 each
2 or more film £5.50 each
Develop, 5x7s @ £15 per roll
 All printed on genuine b/w, colour papers.
 Phone for price list of all services:

01442 231993

Send cheque + £2 pp

All work sent back recorded delivery
 Karl Howard, 16 Chalfont Close,
 Hemel Hempstead, Hertfordshire, HP2 7JR

Wanted

Peter Loy
 COLLECTABLE CAMERA SPECIALISTS



We have lots more in stock.
 Please phone or see details & pictures on our website

Agfa Automatic 66, 75/5.5 Color-Solimar. Condition 3/D. Rare & near mint.....	£1495.00
Alpa Reflex (Mod. 2) + Angenieux 50/2.8 Alpa + case. 4-5/G. c.1946.....	£595.00
Canon L2 body, 5/D. Rare.....	£1199.00
Canon S011 (Type 2). L.T.M. + cap & skylight filter. 4/E.....	£225.00
Corfield WA67. WA Perspective-control camera + 47/5.6 Super-Angulon etc. 5/D. Rare.....	£1149.00
Dallmeyer 13.5cm 14.5 Dallrac. Reid & Sigrist + military engravings. 4/E. Rare.....	£499.00
Ensign Mulex. 50/3.5 Mulex + case. 4/G. Rare early version without 'Model 0' engraving. £449.00	
Hasselblad 1600F + 80/2.8 Opton Tessar + case. 4-5/G. c.1952.....	£595.00
Hasselblad 1600F/1000F fit Zeiss 250/5.6 Sonnar + case. 4/D. Rare 1325 manufactured. c.1954.....	£275.00
Kodak Bantam Special. 45/2.8 Ektar. Compur-Rapid + case. 3-4/D.....	£299.00
Kodak Regent II. 10.5cm 13.5 Xenar. c.r.f. 4/C. Very rare - the first one we have sold.....	£1249.00
Ex-Voigtlander museum.....	£299.00
Leica I (A) conv. to II (D). black. 4-5/D. c.1930.....	£299.00
Leica II (D) conv. to II (D). black. 4-5/D. c.1930.....	£299.00
Leica Ig body. 4-5/D. One of the first 150 Ig cameras manufactured. c.1957.....	£399.00
Leitz 5cm 13.5 Elmar. coated. 4-5/D. c.1951.....	£225.00
Leica M3 dlv + 5cm f2 Summicron. collapsible + case & box. 5/C. Body c.1955, lens c.1954. Serviced.....	£995.00
Leica M2 + 50/2.8 Elmar + cap. inspection tag & box. 4/E. Body c.1959, lens c.1965.....	£895.00
Zeiss 21/2.8 Biotar M7. silver, M mount. 6-bit coded. box & hood. 3/E. Near mint.....	£649.00
Leica 90/2.8 Elmarit-M. black + case & box. 4/D. c.1997.....	£595.00
Leica 90/2 Apo-Summicron-M ASPH. 8-bit coded + case & box. 3/D. Near mint. c.2000.....	£1695.00
Leica 135/4 Tele-Elmar-M + case. 3/D. Near mint. c.1992.....	£625.00
Leitz 120/2.1mm bright-line finder + case. 5/D.....	£129.00
Leitz 35/2 Summicron-R (II). 3-cam. 4/D. c.1980.....	£549.00
Sammoflex 35. 50/2.8 D. Exumar. 5/D. Rare 95mm TLR.....	£749.00
Schneider 35/4 P4-Curtagon shift. Leica R + hood & box. 3/D. c.1983. Near mint £299.00	
Leica IV. Leica copy + 5cm f2 Topcon. 4/D.....	£299.00
Mamiya-6 Automat. 7.5cm 13.5 Olympus D.Zuiko. 3-4/E.....	£149.00
Martins Shor Tropical Reflex. qtr. plate + 15cm 14.5 Tessar. 4/G.....	£2495.00
Minolta 35 Model II + 5cm f2 Super-Rokkor. 4-5/D.....	£295.00
Nagah Pupille. Leitz 5cm 13.5 Elmar. Compur + outfit case. 4-5/D.....	£375.00
Newman & Guardia Treillis. qtr. plate. 14.5 Tessar + case. 5/E. Rare - probably less than 100 manufactured.....	£695.00
Newman & Guardia Universal Special B. 9x12cm. 265/12.5 Anastigmatlense + case. 4-5/E.....	£249.00
Nikon SP + 5cm 11.4 Nikkor-S. 5/D. Full working order & guaranteed.....	£749.00
Nikon S3 body. 5/D. Full working order & guaranteed.....	£495.00
Nikon S4 + 5cm 12 Nikkor-H. 4/D. Rare model, full working order & guaranteed.....	£795.00
Nikkor 2.8cm 13.5 W-Nikkor-C. black, for rangefinder + case. 4-5/D.....	£249.00
Nikkor 3.5cm 13.5 W-Nikkor-C (Occupied type III). + case. 4-5/D. Rare M.I.O.J. lens.....	£349.00
Nikkor 3.5cm 11.8 W-Nikkor-C + case, for rangefinder. 4-5/E.....	£399.00
Nikkor-P.C. 8.5cm 12 (Occupied Type II). rangefinder mount, 'M.I.O.J.' 5/D.....	£349.00
Nikkor-Q.C. 13.5cm 13.5, black ('black original') + hood & caps. 4/D.....	£165.00
Nikon 13.5cm bright-line finder. 4/D.....	£149.00
Nikon F body + plain prism, chrome + cap. 3/D. Near mint. c.1970.....	£549.00
Nikon F body + plain prism, chrome. 4-5/D. c.1962/63.....	£195.00
Nikon F 'Apollo' body + plain prism, chrome. 4/D. c.1971.....	£295.00
Nikkor 7.5mm f5.6 Fish-Eye-Nikkor + finder & cap. 5/D. Rare early fish-eye.....	£449.00
Nikkor-T 10.5cm 14.5 f/2.8 + cap. 5/D. Rare 'rangefinder' lens in F mount.....	£225.00
Olympus Flex (BII). 7.5cm f2.8 F.Zuiko + cap. 4/E. Rare high quality TLR.....	£375.00
Perlen. Son & Raymont qtr. plate tailboard + lens + 2 plate holders. 4/E.....	£325.00
Plaubel Makina HS + 10cm 12.9 Anticomar + 73/6.8 R. Weitwinkel Orthar + 19cm 14.8 T-Makinar. etc. 4-5/G.....	£395.00
Reid III + 2 inch f2 Taylor-Hobson + cap. case & instructions, body 5/C, lens 4-5/D. Serviced.....	£1495.00
Rodenstock 250mm H-5.8 Imagon. Copal + 3 discs, hood & box. 4/D. c.1973.....	£399.00
Tele-Rolleiflex. 135/4 Sonnar + cap. case & meter cover. 4/D. Full working order 1959.00	
Rolleiflex RI & RIII (bay 1 & 3) C. Z. J. Duonar 2x tele attachment. 4-5/D. c.1951. Rare.....	£175.00
Russian 28/6 Orion-15 + case. L.T.M. 5/D. c.1972.....	£159.00
Stirn Concealed Vest Camera. No. 1. 5/G. Rare 'Detective' camera. c.1886-1892.....	£795.00
Talbot & Eamer Talmer. qtr. plate 'Detective' camera. 5/G.....	£349.00
Voigtlander 25/4 SC-Skopar. Nikon rfr. mount + finder & box. Condition 3/D. Near mint.....	£325.00
Voigtlander 28/2 Ultron. Nikon rfr. mount + box. 3/D. Near mint.....	£275.00
Voigtlander 50/1.5 S-Nokton. Nikon rfr. mount + hood. 3/E.....	£275.00
Voigtlander 50/2.5 S-Skopar. Nikon rfr. mount + box. 3/D. Near mint.....	£349.00
Wray 13.5cm 14 Lustrar. for Wrayflex. 4/D.....	£195.00
Zeiss Contaflex TLR + 5cm 11.5 Sonnar + case & cap. Condition 5/D.....	£1349.00
Zeiss Contarex 'Cyclops' (Bulseye) + 50/2 'Blitz' Planar + case. 4/E.....	£449.00
Zeiss Super-Nettel II. 5cm 12.8 Tessar. 5/E. Rare - only around 2,000 manufactured.....	£599.00
Zeiss 432/6 finder for 2.7cm Orthometer. for Tenax II. 5/D. Very rare.....	£249.00

Camera collections wanted. We travel all over the UK and Europe buying collectable cameras. Please contact us and we will come to you to buy your collection. Phone or visit our website for details.

Peter Loy Ltd. 27, Old Gloucester Street, London WC1N 3XX
020 8867 2751 peterloy@peterloy.com www.peterloy.com
 (Callers by appointment only please)

PETER WALNES

WANTED FOR CASH OR COMMISSION

Film Cameras: Leica M, Leica R6-2/R8/R9, Leica Screw Leica copies, Nikon Rangefinder, Nikon F6/F5/F2H/F2T Canon F1, Contax RTSIII/RTSIII/RXIII/S2/N1/G1/G2/T/T2/T3 Contax 645, Bronica RF645/GS1/SQAI, Fuji 6x7/6x9/6x17 Hasselblad, Rolleiflex TLR, Rollei SL66/SL66E/SL66SE Konica Hexar, Mamiya 6/7/RZ67/645AFD, Pentax 67 Plaubel 670/W67/69W, Konica Hexar, Voigtlander Bessa Alpa, Compass, Ducati, Ektra, Foca, Gami, Ilford Witness Rectaflex, Robot, Tessina, Zeiss Contarex/Contax/Tenax

Digital: Medium/High-End Nikon, Canon EOS, Sony, Fuji Leica M-Series/S-Series/X-Series/DMR/Q/SL Typ 601 Hasselblad H-Series, Pentax 645D/645Z, Phase One, Leaf

Panoramic: Hasselblad XPan, Linhof Technorama etc

Large Format: Arca, Ebony, Horseman, Linhof, Sinar etc

Unusual Lenses: Angenieux, Astro Berlin, Boyer Cooke, Dallmeyer, Goerz, Kilfitt, Kinoptik, Meyer, Old Delft Pasoptik, Ross, Som Berthiot, Taylor Hobson, Zunow etc

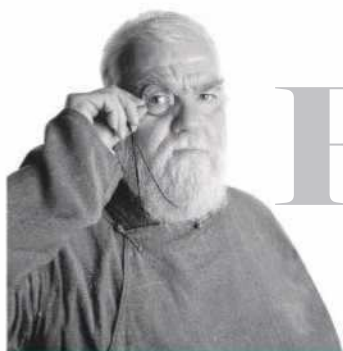
Binoculars: Leica, Zeiss, Hensoldt, Opticon, Swarovski

Contact us now for our best price. Estate sales welcome.

We can arrange free collection from you and delivery here for transactions over £500.

Tel: 01736 719461 Fax: 01736 719538

Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 332, Penzance, Cornwall TR18 9DP



Final Analysis

Roger Hicks considers...

'Club Night Still Life', 2018, by Jeff Johnson



© JEFF JOHNSON

In his *Elegy Written in a Country Churchyard*, Thomas Gray says, 'Some mute inglorious Milton here may rest, Some Cromwell guiltless of his country's blood'. Something similar could be said of the countless photographic sites on the internet. There's a great deal of thoroughgoing rubbish out there, true, but there's always that tiny percentage that makes you go 'Wow. Why is this person not better known?'

This is a without question a good picture in its own right, but it's absolutely stunning if you've seen the original, as I have. Jeff posted it on the AP forum in a thread he started on 7 March this year, to show us the sow's ear from which he made this particular silk purse.

It was set up as an exercise at Jeff's

camera club: he had no control over the lighting, nor the component parts, nor their relationship. The straight shot was muddy, with dubious colour balance and a horrible wrinkled background. So he burned out the wrinkled background, boosted the contrast, and changed the colour balance. The result? Well, I'd be proud of it: I'd put it on my wall, or use it to illustrate a book. I've kept an eye open for his pictures on the forum since, and been seriously impressed by his use of colour. A picture of a barmaid waiting for the evening rush is somewhat reminiscent of a Dutch Old Master painting. But he doesn't have a website or, as far as I can see, Flickr accounts or the like.

Still, I hope he'll forgive me if I hop onto a hobby-horse for a moment. We share a

birthday. He's exactly 14 years younger than I: close enough, the same generation. We and many others were short changed. We were never told that there were alternatives to wage slavery. Oh, it might have been well-to-do wage slavery: I have a law degree and briefly studied accountancy. But I've been much happier taking pictures and writing. I could have made more money in another trade, but... well, the world is changing.

Creativity is the future. Machines can do the grunt-work, though we'll have to pay some people quite a lot for 'low-skilled' but necessary work such as working in care homes. Few of us, however, will need to work more than two or three days a week. How will we fill our time? Jeff is showing us the way.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image from the US Library of Congress



Up to £175 cashback on selected Fujifilm cameras and lenses!

www.parkcameras.com/fujifilm-cashback

FUJIFILM X-Pro2

Taking performance to new heights, the FUJIFILM X-Pro2 offers the world's only Hybrid Multi Viewfinder and features a brand new 24MP X-Trans III sensor.



FOCUSING SYSTEM COMBINES FAST & ACCURATE AF WITH SIMPLE MF

Although AF now reacts faster than the human eye, the appeal and level of trust in MF will never disappear. Manually operating the focus ring to pick out a specific element in the frame is often crucial. Speed isn't always everything.



FILM SIMULATION "ACROS"

With their history of film expertise, Fujifilm have ensured accurate colour reproduction through the use of 15 different film simulation modes. The X-Pro2 introduces the 'ACROS' film simulation mode, which produces smoother gradation, deep blacks and beautiful textures.



INVOKING SHEER PHOTOGRAPHIC PLEASURE...

Photographers have a fundamental desire to look directly at their subjects. The Hybrid Viewfinder is the world's only viewfinder system that caters to all their desires. This viewfinder is featured only in selected X-Series models, and is a constant reminder of the origins of photography.



AVAILABLE IN BLACK OR GRAPHITE EDITIONS

A sleek fusion between silver and black, this colour changes tone depending on surrounding angles of light. With a unique shimmer achieved through complex and intricate processes, graphite illuminates, enlightens and inspires.



**£190
cashback**

**24.3
MEGA
PIXELS**

8 fps

3.0"

**ISO
100-
51,200**

1080p

1080p

**X-PRO2
Body only
£1,224.00***

**X-PRO2 Graphite
+ XF23mm f/2
£1,845.00***

*Prices shown after £175 cashback from Fujifilm UK.
Offer available for purchases between 03.05.18 & 02.07.18.
T&Cs apply. See in store or online to learn more.

Fujifilm X100F The Origin

**24.3
MEGA
PIXELS**
3.0"
8 fps
1080p



**£175
cashback**

**X100F
£1,024.00***

Available in
Silver or Black
designs

FREE leather
case worth
£99 available!

*Prices shown after £175 cashback from Fujifilm UK.
Offer ends 03.05.2018. T&Cs apply.

Fujifilm X-T20 Quality on Every Shot

**24.3
MEGA
PIXELS**
3.0"
4K



**£90
cashback**

**X-T20
Body only
£659.00***

**X-T20
+16-50mm
£739.00***

**X-T20
+18-55mm
£909.00***

*Prices shown after £90 cashback from Fujifilm UK.
Offer ends 03.05.2018. T&Cs apply.

Fujifilm X-H1 For Professionals

**24.3
MEGA
PIXELS**
3.0"
14 fps
4K



**NEW
& now in
stock!**

**X-H1
Body only
£1,699.00**

**X-H1
+ Grip
£1,949.00**

**£100 trade
in bonus
available!**

Trade in selected cameras against the purchase of the
X-H1 and benefit from a £100 bonus!
Offer ends 30.09.2018. T&Cs apply.

Fujifilm XF23mm f/1.4 R



£739*

*Price after £90 cashback.
You pay £829.00 & claim
£90 from Fujifilm UK.

Fujifilm XF27mm f/2.8



£344*

*Price after £45 cashback.
You pay £389.00 & claim
£45 from Fujifilm UK.

Fujifilm XF35mm f/1.4 R



£454*

*Price after £45 cashback.
You pay £499.00 & claim
£45 from Fujifilm UK.

Fujifilm XF56mm f/1.2 R



£759*

*Price after £90 cashback.
You pay £849.00 & claim
£90 from Fujifilm UK.

Fujifilm XF10-24mm f/4 R OIS



£759*

*Price after £90 cashback.
You pay £849.00 & claim
£90 from Fujifilm UK.

Fujifilm XF16-55mm f/2.8 R LM WR



£819*

*Price after £130 cashback.
You pay £949.00 & claim
£130 from Fujifilm UK.

Fujifilm XF18-135mm f/3.5-5.6 R OIS WR



£609*

*Price after £90 cashback.
You pay £699.00 & claim
£90 from Fujifilm UK.

Fujifilm XF50-140mm f/2.8 R LM OIS WR



£1,199*

*Price after £130 cashback.
You pay £1,329.00 & claim
£130 from Fujifilm UK.

Fujifilm XF55-200mm f/3.5-4.8 OIS



£559*

*Price after £90 cashback.
You pay £649.00 & claim
£90 from Fujifilm UK.

Fujifilm XF100-400mm f/4.5-5.6 R LM OIS WR



£1,469*

*Price after £130 cashback.
You pay £1,599.00 & claim
£130 from Fujifilm UK.

Get hands on with the current Fujifilm range at our stores in West Sussex and Central London!

SONY



α9

Game Changer

Push the boundaries of photography with the world's first* full-frame stacked CMOS sensor. A silent shutter with 20fps burst shooting and blackout-free viewfinder means capturing legendary moments that have never been possible before now.

INTRODUCING THE α9 FROM SONY

4K

Exmor RS
CMOS Sensor



Discover more at: www.sony.co.uk

*The world's first as 35mm full-frame stacked CMOS image sensor with integral memory, as of April 2017, based on Sony research.
'Sony', 'α' and their logos are registered trademarks or trademarks of Sony Corporation. All other logos and trademarks are the property of their respective owners.